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NOVEMBER 1, 1946
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Adelaide Van Wey. Dramatic Contralto

FRANCES MAGNES IN BRILLIANT DEBUT

THE NEW YORK TIMES, MONDAY, OCTOBER 7, 1946.

Young American Violinist Reveals Gifts of High Order in Carnegie Hall Recital

By NOEL STRAUS

Frances Magnes, young American violinist, made known gifts of an uncommonly high order at her first New York recital last night in Carnegie Hall. Excellently schooled, Miss Magnes proved the possessor of a superior technical equipment. Her performances were invariably comprehending and imaginative. And, to boot, she had an unusually attractive stage presence in her favor.

Here was a youthful artist with temperament who could infuse her playing with more than a little of the grand manner. There was sweep and expansiveness in her work, and a spontaneity, sanity and wholesomeness that could not fail to impress.

Among her many assets none was more out of the ordinary than her tone, which was not only resonant, voluminous and rich but always under admirable control and capable of a wide variety of tints and nuances. Its purity was all the more remarkable, considering the hot, humid weather, which would have severely handicapped a less proficient performer of the stringed instrument.

Miss Magnes, naturally enough under the circumstances, was somewhat flurried in the prelude of the Bach suite in E minor, at the start of the evening. But from then on, her playing was firm, secure and polished throughout the exacting schedule presented. The Adagio of the Bach opus was poetic and intense, the Allemande expertly phrased and filled with nobility of feeling, while the final Gigue had sparkle and life and vigor.

The "Kreutzer" sonata that followed was an ambitious task for so youthful an artist, but Miss Magnes projected each of its three movements in a manner that spoke volumes for her interpretive talents. The content was well understood, in details as well as in its larger connotations. The corner movements were fiery and impassioned, while the mood and character of each of the variants of the Andante division was keenly realized. It happened, however, that Erich Itor Kahn, who elsewhere provided efficient accompaniments, used too much tone at the keyboard for perfect balance to become possible in this important contribution.

In Ravel's exorbitantly difficult "Tsigane," Miss Magnes had opportunity for the display of pronounced virtuosity, of which she took full advantage in a reading that convincingly captured the rhapsodic, wild nature of this gypsy effusion. The initial "quasi recitativo" measures were strikingly vibrant and warm in sound, and the rest was dashingly brilliant, showing sure command of the tricky measures, with their formidable array of pizzicati and harmonics. Noteworthy in this number, as in all else attempted, was the agility and lightness of the bowing, and its perfect correlation with the left-hand finger work.

Miss Magnes brought her unfailing sense of style to the other offerings, which included Alexei Haieff's "Three Pieces," most knowingly set forth, and the Wieniawski Concerto in D minor, played with fine technical skill, pronounced sensitivity of tone and true romantic warmth of spirit.

FRANCES MAGNES DEBUT

"Gifts of an uncommonly high order"
—*New York Times*

NEW YORK POST, MONDAY, OCTOBER 7, 1946

Frances Magnes In Carnegie Hall Recital

By John Briggs

Miss Frances Magnes, a young violinist of considerable promise, was last evening's solo recitalist in Carnegie Hall.

Miss Magnes got off to a good start in the E Minor Suite of Bach, in which she revealed a full singing tone plus good technical command of her instrument and flair for interpretation.

The major work in the evening's program was the Beethoven "Kreutzer" sonata. Miss Magnes tossed off the first movement with ease and with virtuosity that drew cheers from the good-sized audience. Miss Magnes' opulent tone again was heard to advantage in the theme and variations of the slow movement, and her playing of the finale brought the work to a brilliant and satisfying conclusion.

On the whole, Miss Magnes' appearance last evening stamps her a violinistic talent of high promise. Like most youthful performers she has her weak spots. Last night her intonation was occasionally faulty, and her unfortuate tendency to slur at the slightest pretext marred the otherwise cleancut line of her phrasing. But these are faults not difficult to correct. On the credit side Miss Magnes has a formidable technique, good rhythmic sense and that instinct for interpretation which cannot be taught. We shall probably be hearing from her again.

All notices are used in their entirety

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Frances Magnes

Violinist Heard in Her First Recital at Carnegie Hall

By Jerome D. Bohm

Exceptional talent for her instrument was disclosed by Frances Magnes who gave her first violin recital in Carnegie Hall last night although she has appeared further uptown as the winner of the Young Men's Hebrew Association's Young Artists Award and will be heard in the Brooklyn Academy of Music in January as the winner of this year's Young Artist's Award.

Her program was a highly exacting one and, excepting in the Preludio of Bach's E minor Suite which opened it and which was marred by nervousness, her performances tarried on an uncommonly high musical altitude for so young and inexperienced a player. Miss Magnes' tone is unusually large, its texture having both warmth and brilliancy. Her intonation was almost unfailingly pure and her technical equipment is of the first order.

There was considerable breadth of style in her account of the slow movement of the Bach Suite and both the Allemande and Gigue were convincingly set forth with admirable phrasing and with firm but not rigid rhythm.

Her discourse of Beethoven's "Kreutzer Sonata" was often arresting for its intensity of expression in the rapid end-movements and for its sensibility in the central variations. Had Erich Itot Kahn's traversal of the piano part been less four-square and overassertive, her conception would have been still more compelling.

Most extraordinary was her truly virtuosic unfolding of Ravel's "Tzigane" which demands the utmost of the player along technical lines. Miss Magnes drew tremendous, unforced sounds from the lower strings of the violin in the introductory passages of this work and invested it throughout with the essential blend of fiery impetuosity and gleaming tone.

Haieff's Stravinskian Polka, Air and Ritornel found Miss Magnes as much at home in a contemporary musical idiom as she was in the romantic pages of Wieniawski's D minor Concerto.

NEW YORK HERALD TRIBUNE, OCTOBER 7, 1946

Young Violinist Wins Approval

With the music season now in full swing, Frances Magnes, young New York violinist, started the pageant of bright new talent with a brisk program in Carnegie Hall last night.

Listed on the girl's program were Bach's E minor Suite, Beethoven's "Kreutzer" Sonata, Ravel's "Tzigane," Wieniawski's Concerto in D minor, and three pieces by Alexei Haieff.

With the opening movement of the Bach suite, Miss Magnes was already writing her name in large letters in the young season's book. Confidence and poise were in each phrase.

Implicit in her readings was a warm temperament, plus the technic to express it fully. The "Kreutzer" sonata was alone proof enough that the fiddling younger set now has another likely contender for high virtuoso honors in their midst.

The crowd last night gave every sign of approval.

Erich Itor Kahn gave brilliant support at the piano.

NEW YORK WORLD-TELEGRAM, OCTOBER 7, 1946.

NEW YORK HERALD TRIBUNE, OCTOBER 7, 1946

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NEW YORK NOVEMBER 1, 1946 No. 3139

UN RECEIVES DISCS.

Left to right, Louis G. LaMaire, President of the National Association of Music Merchants; Captain Jehan deNoue, Chief of Protocol, the United Nations, and William A. Mills, Executive Secretary of the NAMM, shown at ceremonies in the Hotel New Yorker. The occasion was the presentation of an album of records, made expressly for the United Nations by the NAMM, as a token of their full support to this organization.

What Price "GI Bill"?

The situation in the world of musical education this season is a novel one. This is largely because of the war and its results. The schools are over-crowded as never before. There has been a tremendous influx of new students under the terms of the "GI Bill of Rights," with little in the way of adequate building programs or even teacher training campaigns to accommodate them.

There is no question of the justice of the general program for veterans' training, as it was designed to make up to them for their lost time and opportunity during the service years. Quite reasonably the costs would have to be paid by the taxpayers as a sort of obligation, by which civilians could make up in some degree for the immeasurable debt we all owe to the fighting men and women.

Naturally, when so large a movement is organized, there will be some waste of efforts, by administrators, teachers and students, until the system finally adjusts itself. This, it is expected, will occur during the next season or two. By next year it is probable that many administrative and other problems will have been "ironed out." It is natural, too, that the number of GI students will decrease as the term of instruction to which each is entitled runs out, or they decide that the work for which they are training is not their *métier*.

• • •

There have been conflicting reports about the results of the educational experiment of our Government. The provisions were for careful examination of the applicants as to their fitness for a professional career in the field they selected, but results tend to indicate that the system has been faultily administered.

Are some of the boys out of the Army, Navy, Marines and other services "boon-doggling" or wasting time in study for which they are badly equipped? If so, is this in the long run a loss for all concerned? Many veterans would naturally be quick to resent any implication that they are not ideally qualified for instruction. Yet a school in the Middle West found that some of those who aspired to "continue" their musical training did not know one note of music. One such institution reputedly solved the problem by placing twenty men in an elementary course generally attended by pupils who have not yet reached their teens. The irony of the matter is that apparently the Government authorities expect such students to complete advanced musical courses and secure degrees or other credits.

As to the private music teachers, very few have been able to surmount the very rigid terms of the GI Bill (which require that study be made with established schools accredited by the State Regents or other educational authorities). In New York City, the American Theatre Wing School has accredited some private teachers with which veterans wish to study singing.

There is a great deal of clerical red tape involved in keeping the accounts for such instruction. Complaints heard from various parts of the country by schools and teachers deplore the frequently cumbersome methods employed by the Government in paying for the tuition, resulting in long arrears on some of the study done under the GI Bill. Many teachers are paid on commission by the schools, and when the payments are delayed by the U.S., they do not receive a penny for their efforts.

The war emergency, officially and perhaps in actual fact, is not at an end. Perhaps this is a period of transition in education. The chances are that it, like other branches of the national life, will be drastically altered by the experiences of the war years.

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GRACE MOORE

arriving at Eschborn Airfield, Germany, for an appearance before U. S. Occupation Forces, is escorted from an ATC plane by, (l. to r.) Lt. Graham H. Moore, station manager for AFN; Maj. Robert Stubbs; and Maj. Gen. A. R. Bolling, Theatre Chief of Special Services.

Musical Missionaries

The 75th anniversary of Fisk Jubilee Singers was marked by a pilgrimage of the students, faculty and others to the graves of the original Singers, who set out in 1871 on a world tour to bring needs of Negro education to world attention. . . . Also giving a lift to the international folk music market. . . .

These singers did much to make known the then novel "spiritual" to world audiences.

ON THE COVER

Carolina-born Adelaide Van Wey has been heard as recitalist in major cities of the United States, Mexico and Central America and as guest artist with symphony orchestras. In opera, she sang in Gilbert and Sullivan revivals and created a leading role in the world premiere of Benjamin Britten's score, Paul Bunyan. The programs presented by the contralto include old ballads and unfamiliar spirituals from the Appalachian mountains and the seldom-travelled waterways of the Louisianian back-country, combined with classic airs and ultra-modern numbers in Miss Van Wey's repertoire. Asch Records will release an album of her Creole songs shortly, after which she will commence a new radio program utilizing the rare Americana collected by extensive research.

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November 1, 1946 Sixty-Seventh Year

NEW YORK WORLD-TELEGRAM, OCTOBER 7, 1946

THE MUSICAL PARADE: By the Staff

TONAL TATTLING.—President Truman and the First Lady, and Supreme Court Chief Justice and Mrs. Vinson visited Dame Myra Hess in the Constitution Hall artist's room to congratulate her before the recent opening concert of the National Symphony in Washington, conducted by Hans Kindler, where she was the feted soloist. . . .

New York teacherdom, in addition to minor conflicts and ripples-of-the-brows now has a first class murder mystery, since Henry T. Clement, aged 50, a singing instructor, was found dead from numerous knife wounds in his studio near but not in Carnegie Hall. . . . No culprit had turned up at time of going to press. . . .

Some Diplomatic Protests are floating on the autumn airs: Serge Koussevitzky, Howard Hanson, Douglas Moore and Aaron Copland having protested to the Department of Justice, no less, alleging that an "indignity" was committed in asking the two visiting Ukrainian singers, Zoya Haidal and Ivan Patorzhinsky, of the Kiev State Opera, here for concerts, to register as "foreign agents," rather than do which they left the U. S. not many days after arrival. . . .

Jascha Heifetz has gone in for some double life lately . . . having penned a successful song hit, When You Make Love to Me, under a pseudonym—Jim Hoyl—reputedly on a dare—but the ditty having achieved the hit class, the news leaked out, resulting in congratulations from his highbrow friends. . . .

"Bob" Lawrence, back from Italy, says he'd "do the whole thing over"—*i. e.*, refuse to soil the artistic unity of an opera by granting a tenor his encore, though the audience hissed. . . . Music Critics Circle new officers' slate headed by Miles Kastendieck, pres.; Francis D. Perkins, vice-pres.; Harriett Johnson, secretary, and carries the purse. . . .

From the Top of the Stairs, book written by Gretchen Finletter, the daughter of Walter Damrosch, telling about the gay times in that musical mansion during her childhood, is doing well, they say. . . .

• • •

New lighting system, to slant rays on music, not—according to a bulletin—"on the set or in the musicians' eyes" devised for Music Hall, where the Detroit Symphony opened its season for the first time on Oct. 24. "There will be no shadows," adds the release. That arrangement would not please some conductors who arrange a spot to shine on THEM and leave the rest in gloom. . . .

• • •

Just to show that the bankers are not such meanies as they are sometimes made out to be, the main office of the Colonial Trust Company, in Rockefeller Center, had a window display recently showing "what young Americans are doing in music." Stages in the development of artistic talent were shown, and the groups contributing included Dalcroze School of Music, Dessoff Choirs, National Music League, Nat'l Orch. Association, Naumburg Foundation, and Music Press, and — writes Anna Molyneaux, live-wire manager of several of these enterprises —it is all owing to the public-spirited president of the company, Arthur S. Kleeman. . . . In future, we shall expect to see the powdered-wig and knee-breeched tellers of the Colonial Trust Company humming My Life Has Been So Wondrous Free and My Mother Bids Me Bind My Hair as they hand out fives and fifties. . . .

• • •

The rumor floating through the terpsichorean world is that Lucia Chase (who recently took over the direction of Ballet Theatre) and Sol Hurok (former Ballet Theatre impresario now presenting the Original Ballet Russe) were seen having cocktails together at the "Met" bar. Could it be that positions of the "Battle of the Ballets" are being consolidated and a negotiated peace is under way? We have our doubts, but then. . . .

• • •

Television convention recently held in New York attracted some 1,300 . . . a feature being a dinner at which nine awards of the Television Broadcasters Association included one for programming to John Royal, pres. of NBC. . . . Another recent development was the thrilling vista of a world radio chain conjured up by David Sarnoff. . . . Fifty pianos were recently shipped across the country in one airliner (where did they find them?) . . .

• • •

A rash of cocktail parties have been staged lately. The first to tee-off at Sherry's, Oct. 17, was the Edward B. Marks Music Corporation shindig in honor of Ernesto Lecuona, Latin American composer, whose score for the 20th Century-Fox film, Carnival In Costa Rica, was sung and played for the first time publicly. NBC's Marcia Neil; ABC's Jimmy Blair, and Zoraida Marrero and Rene Castelar, Cuban concert artists, interpreted the English version of the score, the composer at the piano. The overflow audience included the Consuls General of Cuba and Costa Rica; Jean Sablon, Ethel Smith, Walter Wanger, Sigmund Spaeth, Meyer Davis, Elsa Miranda and a host of others.

RCA-Victor on Oct. 18, celebrated the pressing of their one billionth record in the Rainbow Grill of the RCA Building. The National Association of Music Merchants, through its president, Louis G. La Maire, presented James W. Murray, vice-president in charge of RCA-Victor Record Activities, with a certificate in recognition of this achievement. The billionth record was a gold-plated pressing of Semper Fidelis played by the Boston Symphony Orchestra, directed by Serge Koussevitzky, and presented to the U. S. Marine Corps for their archives.

Last, but not least, was the party given by ASCAP in the Barberry Room of the Hotel Berkshire on Oct. 18 for approximately 30 delegates from Europe and South America, here to attend the meeting of the Confederation Internationale des Sociétés D'Auteurs et Compositeurs (CISAC), held from Oct. 21 to 26 at the Library of Congress in Washington. Among those attending were notables from many lands.

(Below) LABOR SHORTAGE FAILS TO DAUNT LICIA ALBANESE,

who is as deft with the cuisine as with vocal pyrotechnics. She is shown making *gnocchi*, an Italian delicacy.

• • •

Toscanini and Lino Mattioli, 93, cellist and voice teacher of Cincinnati, occasionally exchange letters, embellished with bars of music to illustrate a musical point. Toscanini was graduated from the Parma Conservatory ten years after Mattioli. Years ago the latter coached singers at La Scala, and when Patti made her first appearance there, he was first cellist, later playing in the Cincinnati Symphony. Just to prove he is still spry, he attended a performance of the Summer Opera there this season.

• • •

The Last Time They Saw Paris Dept.—Rare collection of old instruments taken from Wanda Landowska's estate at St. Leu-le-Foret, in France, by the Germans were found recently in the salt mines of Austria through the efforts of Monuments, Fine Arts and Archives Branch of the Restitution Division, Military Government for Germany and returned to her in Paris. . . .

Musical Monograms proved engrossing at a concert given by Gustave L. Becker, pianist-composer, in a Steinway Hall studio on Oct. 14, when the Modern Art String Quartet (Harold Kohon, first violin; Leon Rudin, second violin; Charles Giskin, viola, and Mary Jane Thomson, cello) played his own Quartet in B flat—also musical version of cognomens as various as Madame Chiang Kai-Shek and Walter Damrosch, and the composer did a long list of notables' names, tonally metamorphosed, at the keyboard. . . .

• • •

Paul Robeson is in the news again—this time by declaring at a hearing of the Tenney joint legislative committee on un-American activities, which met in Los Angeles, that racial equality has not been achieved in this country. . . . According to reports from Philadelphia, the Eugene Ormandys have agreed to separate. . . .

• • •

Add Operatic Tragedies: The mock duel in the last act of La Boheme turned out to be not quite a dud when the New York City Opera Company staged the work on Oct. 17. Arthur Newman, baritone, who played Schaunard fractured his arm but heroically sang for fifteen minutes till the end of the scene . . . then would have gone on again, but the management insisted on a substitute for him. Accidents of this sort are much less fun than when an opulent soprano, for example, loses a nether garment, as has been known to happen. . . .

• • •

Anybody who is looking for a concert shell "in perfect condition" and "ideal for use in any auditorium having acoustical trouble in presenting symphony concerts" can secure a dandy, built for Stokowski at the City Center in 1943 and originally costing $6,000, by applying to the Salvage Division of the Department of Purchase, Room 2217, Municipal Building, Manhattan. . . .

• • •

The Barber Industry Committee sponsored an operatic concert at the "Met" on Oct. 26, with a number of its artists and others appearing to aid Italian relief. Should have been a fine evening for Rossini. . . .

• • •

The esteemed Baltimore Sun, in its Sunday issue of Oct. 6, announcing the accompanist for a certain concert in that city, said with surprising bluntness: ". . . . . will beat the piano." Things of that sort have been heard in Manhattan, too. . . .

What's Wrong with Contemporary Music?

"MODERN WORKS VS. CLASSICS" CONTROVERSY AGAIN COMES TO THE FORE

ERNEST BLOCH

AARON COPLAND

SAMUEL BARBER

By ALFRED MIROVITCH

"Does it have to be Beethoven?" asks Mark A. Schubart, in his article in the New York Sunday Times of Oct. 6.

Is it possible for even the best works of our contemporary composers to replace a Beethoven, Bach or Mozart opus, or—does it have to be Beethoven?

To paraphrase Cecil Gray: it is of crucial importance not to confuse talent with genius—the only absolute standard of values we have in art.

For many centuries Europe, and Germany in particular, produced, relatively speaking, all "Western" music. Today perhaps the chief cradle of our art is in the United States and Russia.

That these two young and vital countries have an abundance of genuine talent has never been disputed—but neither has produced a genius like Shakespeare, Rembrandt, Bach, Beethoven or Mozart. Neither could be expected to do so. It takes many centuries of spiritual and cultural growth to produce a Bach, or the miracle of a Mozart. Thus until our young art blossoms into full flower, the world has but one Bach, one Mozart, one Beethoven.

•

Modern music, receiving its stimulus from the revolutionary realism of Moussorgsky, has developed into a dynamic and powerful movement. This epoch gave us Schoenberg, Stravinsky, Bartok, Hindemith; such masterpieces as Pierrot Lunaire, Gurre Lieder, The Rites of Spring, Mathis der Maler, and numerous others.

In the course of these 50-odd years, musicians and public alike have been obliged to absorb endless changes in aesthetic tendencies and "means of expression"; realism, impressionism, expressionism, neo-classicism and objectivism. We have been exposed to atonality, polytonality, the twelve tone scale, the jazz idiom with its various rhythms and colors.

•

Contemporary music or the music of today is, in reality, then the synthesis of all these, often conflicting musical tendencies. Its essence is search and experimentation and the reaching out for ever new and newer modes of expression.

To the performer, therefore, the close acquaintance with this new music and the incorporation of it in his repertoire mean unusually hard work and painstaking inquiry, as well as opportunity to hear it performed. For the public there is only one means of becoming acquainted with it: to hear and hear again the best of today's music—the very best.

And there is a great deal of that "best." From Bloch, Ives, Sessions, Piston, Harris, Copland, Prokofieff, Shostakovich, Kabalevsky, to mention only a few whose works are well known, have come many fine and a number of magnificent works.

In the music being written today in the United States and Russia, we find the same brilliant virtuosity of craftsmanship, the same prolific use — sometimes abuse — of color and rhythm potentialities, the same vitality and youthfulness. Even some of the same objectivity.

Yet there is a telling difference. In some works of Shostakovich, and especially in the later Prokofieff, there sounds a note of deep significance, something universal, something eternally human, something that is born only of great suffering, struggle, inner conflict and of fervent faith and hope.

Perhaps it is this deeper inner meaning of some of Shostakovich's symphonies, of the Prokofieff Seventh Sonata or his Fifth Symphony, which is the reason for the frequent performances of these works and their acclaim by performer and public alike.

All great art in all ages must have this deeper significance. To be loved and understood by the people, it must deal in things that concern all mankind.

•

If we ask then: "Does it have to be Scarlatti or Haydn, Gluck, Mendelssohn or Franck, MacDowell, Grieg or Liszt, or even Schumann and Tchaikovsky?"—the answer, at least on the part of this writer, would be an enthusiastic "No."

There are hundreds of fine works by modern composers which should replace more and more frequently many of the outworn warhorses, many mediocre and today meaningless works which appear and reappear on recital and symphonic programs as if the demands of tradition and habit were the sole criteria for the choice of a program.

•

As a pianist I have my own little quarrel with our distinguished contemporary composers: why not write more music for the piano?

Pianists, young and old—artists, students and teachers and their name is Legion—are eagerly awaiting a new piano literature. Our beloved instrument has untold potentialities as yet unexplored and unused: its rich orchestral power and variety—its voice of a thousand songs—its luminous and tender colors—its twilight tints—not less than its brilliant percussive timbres.

He who has studied it and experimented with it has always been richly rewarded. The piano is the medium which brings music close to the people —the instrument which *means* music to thousands who have never been and never may be in a concert hall.

•

But, whatever its medium and form, and irrespective of one's individual reaction—the paramount fact is: Modern music is a living, throbbing reality.

"My music is like the nose on my face," says Stravinsky. "Whether you like it or not—*it exists!*"

CHARLES E. IVES

ROY HARRIS

WILLIAM SCHUMAN

SEVERAL weeks ago an article in the New York Times Sunday Magazine, by Mark A. Schubart, entitled "Does It Have to Be Beethoven?" pondered the case of the younger composers of today and compared their work to the classics. This roused considerable discussion and the Times published letters *pro* and *con* on the subject. The Musical Courier here prints a contribution on the same theme.—Editors' Note.

ENESCO BACK

Roumanian Composer-Violinist Tells of New Works and Plans

Georges Enesco, Roumania's foremost composer and one of the world's most renowned conductors and violinists, recently returned, after wartime absence, to this country. Last heard here in 1938-39 as conductor of the New York Philharmonic-Symphony, he was discovered by Yehudi Menuhin last fall, living in Sinaia in the mountains outside of Bucharest. This spring Menuhin went to visit his old teacher in Roumania, Enesco pointed out at a press conference held after his arrival, and played seven concerts and rehearsals with him within one week. The noted musician, still showing the traces of an illness which prevented him from coming to this country in 1940, is full of praise about the contribution Menuhin made by his appearance to the music life in Roumania.

"I am very happy to be back in America, and so is Mrs. Enesco. When we looked out from our hotel window over Central Park, we had the feeling that nothing had changed in the past years, as far as this country is concerned. Don't let me talk about what we have gone through since I have not been able to come over here. I am not a politician, nor do I want to be one. I belong to the Red Cross, and I think musicians should be like priests and doctors, concerned with the task of making life easier for mankind and to help them to be happier."

Asked about living conditions in Roumania, Enesco divulged the great need for food, increased by two years of drought. Cattle are sold for next to nothing for lack of food. On his own farm, Enesco has 600 to 700 pigs. He looks upon them as his talismans (in Europe pigs are a symbol of good luck).

Compositions and Travels

Asked about his composing activities, Enesco disclosed that he had written a Suite for Violin and Piano called Impressions From a Childhood. The first piece depicts a Gypsy fiddler; the second, a beggar; the third, a well in a garden; the fourth is a dialogue between a bird in a cage and a cuckoo clock on the wall; the fifth, a lullaby. The work is program music.

GEORGES ENESCO
from a portrait by Cristo-Laveanu.

In addition, he has written a Piano Quintet and a Piano Quartet. He is still working on his Third Symphony

"I write very slowly, but badly," he joked, and then very earnestly he added, "I think it should be the first commendation of a composer to do little, but do your best and be severe to yourself."

Last April Enesco went to Russia. He is full of praise about the soloists with whom he made music, the cellist, Shafrien, the pianist Oborin, and the violinist David Oistrach. He says that the Moscow orchestra is excellent and that the musicians devote themselves with great sincerity to their tasks. He also is enthusiastic about Shostakovich's Seventh Symphony. He himself learned the Khachaturian Violin Concerto and would like to play it here.

He brought with him two short orchestral pieces by Roumanian composers which he may conduct on his tour as guest with various orchestras in this country. In New York he is going to appear as soloist with the Baltimore Symphony in February, playing the Brahms Concerto.

After his tour in this country, Enesco plans to go to Paris, where he also has a permanent abode. But for the time being he is enjoying his stay in the U.S.A., especially eating oysters and ice cream! DR. HENRY W. LEVINGER.

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San Francisco Opera Finale

By EDWIN J. SIMON

SAN FRANCISCO. — The final performances of the San Francisco Opera Association in San Francisco were a series of triumphs. Five of the operas were given so well that the presentations closely approached the ideal.

Lily Pons and Jan Peerce with Pietro Cimara conducting make foolproof lineup for Lucia, and the addition of Lawrence Tibbett made Rigoletto one of the great performances of the season.

Il Trovatore provided a perfect vehicle for the talents of Jussi Bjoerling and Margaret Harshaw, both of whom were roundly cheered by the audience. With Stella Roman and Francesco Valentino doing their finest work of the season, this hackneyed work proved most exciting.

Licia Albanese was a beautiful Madame Butterfly, and the wonderful performance of this opera left few dry eyes in the audience. Gaetano Merola, director-general of the San Francisco Opera, was conducting, and brought out every delicate shading of Puccini's music with telling effect.

Figaro Impresses

The regular season closed with Mozart's Marriage of Figaro with a cast whose singing and acting was so perfect that one did not have to understand the words in order to follow the delightful intricacies of the plot. Bidu Sayao and Ezio Pinza were Susanna and Figaro, John Brownlee and Stella Roman were the Count and the Countess, Jarmila Novotna and Martina Zubiri were Cherubino and Barbarina, Herta Glaz and Salvatore Baccaloni were Marcellina and Bartolo. Add the fine chorus and staging and you have a performance to dream about.

The chorus and orchestra shared honors with the principal singers in all of the performances, with the chorus doing well in acting as well as singing, and furnishing good people for bit parts.

Philadelphia Launches "Top Bracket" Music Year

By MARGARET KAYE

PHILADELPHIA. — Philadelphia's music season got off auspiciously with the opening concerts of the Philadelphia Orchestra in the Academy of Music, Eugene Ormandy conducting. Up to the last there was some doubt because of union demands, but all controversial matters satisfactorily settled, the 47th season began on schedule. A warm welcome awaited Mr. Ormandy and his men in a program consisting of the Bach Passacaglia and Fugue in C minor; Beethoven Eighth Symphony, and Brahms Fourth. Both concerts were played to capacity houses.

The Philadelphia "Pops," dedicated to lighter classics, under Max Leon, founder, opened their second season, having moved from Town Hall to the Academy of Music. Soloists were the baritone Todd Duncan, and Lillian Schectman, 18-year-old soprano, making her Academy debut as the winner of the "Pops" Talent Contest. Mr. Duncan was outstanding, vocally and interpretatively, in compositions by Leoncavallo, Tchaikovsky, Gershwin, Moussorgsky, Kern, and spirituals. Miss Schectman showed a voice of highly agreeable quality and considerable promise in the aria, Voi lo Sapete by Mascagni, and a Porgy and Bess duet with Mr. Duncan. Orchestral numbers included works of Rossini, Tchaikovsky, Grofé, Lehar and Liszt.

Premiere by Philadelphians

The second pair of Philadelphia Orchestra concerts introduced to Philadelphia Khachaturian's Second Symphony on an all-Russian program including also Prokofieff's Classical Symphony and Stravinsky's Petrouchka Suite. The Khachaturian received a notable reading by Ormandy, who projected clearly the rich, barbaric colors, bold lines, shifts of mood and rhythm in the composer's massive musical canvas. The new work was given a hearty reception.

The first recital of the season was by violist William Primrose at the Academy of Music, his first public appearance here, and the first viola recital in that house. This sterling artist offered the Philadelphia premiere of Milhaud's Sonata on an unpublished theme of the 18th Century, combining classic and modern elements, also the Elegy, Waltz and Toccata by Arthur Benjamin; arrangements of folk-songs of San Domingo and Jamaica by the same composer; and among other works the Brahms Sonata in F minor. The program, with many encores, brought into full play Mr. Primrose's artistry, technical skill and interpretative gifts. David Stimer was the accompanist.

Falk Announces Series

Jules Falk, violinist and manager, who presented Lauritz Melchior and Josef Hofmann in recital at the Academy of Music last season, has announced a list of attractions. A Straus Festival, Oscar Straus conducting his own orchestra and Ezra Rachlin as associate conductor, will take place on Dec. 13, with soloists including Carolyn Long and Barbara Moser, sopranos; Howard Van Den Burg, baritone, and Erwin Straus, pianist. On Jan. 2, Guiomar Novaes, Brazilian pianist, will appear; on Jan. 28, four singers from La Scala will be heard with orchestra Jacques Thibaud, French violinist, will give a recital on Feb. 13; the Platoff Don Cossacks sing on March 25, and Lauritz Melchior, accompanied by orchestra, will have a return engagement April 7. Other events will be announced later. All take place in the Academy of Music.

Dupré Gives Recital at Haussermann Studio

An organ recital by Marcel Dupré was given recently at the Haussermann Studio in Mt. Kisco, N. Y., the final concert of a series presented by the Westchester Friends of Music. Mr. Dupré included music by Bach; Clérembault, Couperin, Daquin, Handel; John W. Haussermann, Jr.'s Two Choral Preludes; and the recitalist's own In dulce Jubilo and Esquisse in E minor; and improvisations. Mr. Haussermann offered themes for a prelude and fugue and for a suite that included an allemande, courante, sarabande, menuet and gigue. The themes held interest and challenge, and Mr. Dupré rose nobly to the occasion. Particular interest also was manifested in the Haussermann and Dupré compositions. E. H.

Stewart to Give World Premieres

BALTIMORE, MD.—Reginald Stewart, conductor of the Baltimore Symphony, will lead world premieres of two symphonic works during the current season. The first, on Nov. 13, is Pantomime by Lukas Foss. On Jan. 8, an Overture by the Maryland composer, Spencer Huffman, will be given. Works to be presented here for the first time include Hindemith's Symphony in E flat major, Poulenc's Concerto for Two Pianos and Orchestra, and Prokofieff's Violin Concerto.

As previously announced, LeRoy F. Evans, a member of the Peabody faculty for some years, has been appointed "apprentice conductor" of the orchestra. In making the announcement, Mr. Stewart stated that he had interviewed and examined 35 applicants. In addition to conducting occasional rehearsals of the Baltimore Symphony, Mr. Evans will lead the Peabody student orchestra while Ilya Schkolnik, its permanent conductor, is on tour, and conduct performances by the Peabody Opera Company. G. K.

Nadien Wins Leventritt Award

David William Nadien, 20-year-old violinist of New York, has won the seventh annual contest of the Edgar M. Leventritt Foundation. The award entitles him to an appearance as soloist with the Philharmonic-Symphony Orchestra, under George Szell, Sunday afternoon, Dec. 22, in Carnegie Hall.

WORCESTER FESTIVAL A SUCCESS —DESPITE PRANKISH ORCHESTRA

By JULES WOLFFERS

BOSTON.—Showing a decided improvement over last season, the 87th Worcester Festival concluded a week of choral and orchestral music on October 19 with the Philadelphia Symphony under Eugene Ormandy and the Festival Chorus under Walter Howe being assisted by several soloists.

Last year the chorus was ragged, Mr. Howe's direction was tentative and much of the music presented was second-rate, facts this correspondent was forced to point out. By way of contrast, the present Festival Chorus sang well, Mr. Howe conducted efficiently, and the music was much more carefully chosen. With this in mind, the thought comes, could not something be done about the miserable acoustics of the Worcester Auditorium?

New Shell Needed

As it is at present, good tonal values are lacking. The music sounds empty, almost unreal. A logical step the Festival Committee might consider would be the construction of a large shell built to focus the tone of all participants more cohesively. Under present acoustic conditions no performance will ever realize more than a fraction of its potential effectiveness.

The most interesting concert was an all-Russian program which included the New England premiere of Prokofieff's "Alexander Nevsky" Cantata with the music expanded from the original score of the famous Eisenstein film. This was a splendid effort and the music was clearly and intelligently set forth. The chorus did fine work, the orchestra was alert and responsive, and Mr. Howe's conducting was clear and authoritative. The haunting mezzo-soprano solo was beautifully done by Rosalind Nadell.

Not quite the same praise can be given William Kapell, who pretty well hacked the Tchaikovsky Piano Concerto to shreds. This did not sound like the same pianist who performed the Khatchatourian so brilliantly with the Boston Symphony. The execution was faulty, with wrong notes by the dozen, the conception was choppy and little effort seemed to be made to produce good tone.

Orchestral Details

Ormandy conducted the Rimsky-Korsakov "Russian Easter" Overture to open the program, which brings us to some discussion of the Philadelphia Orchestra as it concerns Worcester. This is a difficult subject because evidently there are several Philadelphia Orchestras. There is the Philadelphia Orchestra which plays superbly with precision and drive. Then there is the Philadelphia Orchestra, with the players sometimes devoting more attention to pranks and clowning than the business at hand. The ingenuity of one of the cello desks in efficiently dividing a difficult passage into alternate notes, thus halving the work, is particularly to be commended! There is also sometimes the indifferent, bored, and tired Philadelphia Orchestra. Ormandy always given of his best: is it asking too much of the players to do likewise?

Program of Wagner

To return to the programs, opening night was devoted to familiar music, with Jesus Maria Sanroma doing a very superficial job on the Gershwin Rhapsody which actually is a good piece when seriously done. A Wagnerian program brought Astrid Varnay as soloist, and she fully deserved the ovation she received. "Artists' Night" featured Eleanor Steber who sang magnificently but who marred her appearance by what looked like nothing else than a bad imitation of the way the average person imagines an operatic singer acts on the concert platform. Miss Steber is so well endowed by nature, vocally and physically, that it seems ridiculous for her to gild the lily and paint the rose. The chorus performed the Brahms Song of Destiny.

There was an instructive and amusing concert for young people, Alexander Hilsberg, conducting, with Marilyn Costello, harp, and Samuel Mayes, cello, for soloists. A little less talking from the stage would have pleased the said young people no end, but they had a good time, particularly those few who could actually see as well as hear, a difficult feat in the Auditorium.

Audiences Enthusiastic

The Festival closed with what was called a "Symphonic Program" although there was only one Symphony, Beethoven's Fifth. The Egmont Overture and a suite arranged from Rosenkavalier music by Strauss were the other orchestral contributions. Mr. Howe again showed to excellent advantage in the rugged and barbaric Dvorak Te Deum. Soloists Agnes Davis and James Pease sang the solo sections convincingly and well.

Capacity audiences attended all concerts and there was a marked air of enthusiasm pervading the entire Festival. With this year as a starting point, if the present improvement continues, the Worcester Festival may regain some of its old lost glory.

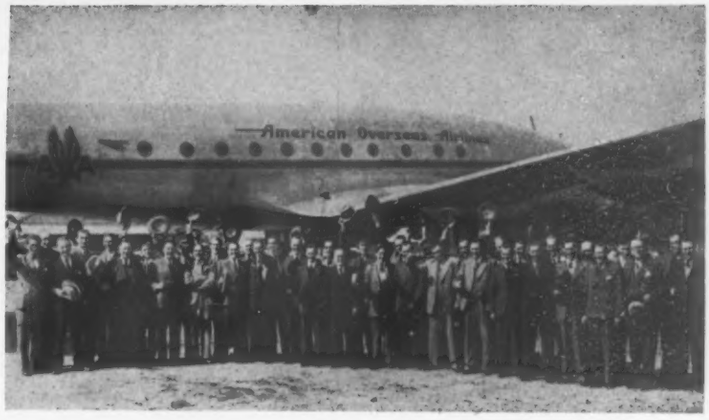
AT THE FONTAINEBLEAU SCHOOL

in France. L. to r., Pierre Pasquier, violist; Gaby Casadesus; the singer Pierre Bernac, and Robert Casadesus. The reopening of the school after the war coincided with the 25th anniversary and marked the return of the first group of American civilian students to France. Six concerts were given in the castle, broadcast over all the French facilities. Participating artists were Nadia Boulanger, Gaby Casadesus, Andre Asselin, Paul Bazelaire, Pierre Bernac, Robert Casadesus, Marius Casadesus, Jean Françaix, and Pierre Pasquier.

New Metropolitan Conductor Delayed in Crossing

Louis Fourestier, conductor of the Paris Opera Company, who has been engaged by the Metropolitan Opera Association for the coming season, sailed for America, Oct. 22, on the Ile de France, according to word received by Edward Johnson, General Manager of the Metropolitan Opera. With Mr. Fourestier is Maurice Faure, who joined the Metropolitan musical staff last year.

Both were to have sailed on the Erikson on Oct. 16 but were delayed because of the dock strike. They were due to arrive Oct. 29.



THE ICELANDIC SINGERS

arrived in New York on the American Overseas Airlines Flagship Frankfurt on Oct. 5 after a specially chartered flight from Iceland. Right, Sigurdur Thordarson, founder and conductor, and Stephan Islandi, tenor soloist of the group, upon their arrival. The chorus of 36, with two soloists, Mr. Islandi, tenor of the Royal Danish Opera, and Gudmundur Jonsson, baritone, and assisting pianist, F. Weisshapfel, are booked for a tour of more than 60 cities in the United States, including a New York appearance at Town Hall on Dec. 15, under the management of National Concert and Artists Corporation. (American Overseas Airlines Photo.)

BOSTON

Copland Symphony In First Hearing

BOSTON. — Aaron Copland's Symphony No. 3 was given its first performance at the third pair of programs of the Boston Symphony regular subscription series, with Serge Koussevitzky conducting. The new work made an immediate and favorable impression. The usually conservative Friday afternoon audience, for instance, received the composition with marked enthusiasm, a contrast to the polite indifference accorded so many new works. In this case, at least, the reception was a tribute to the audience's acumen, for there is no doubt that the symphony is a remarkably fine work.

Expressive Work

Cast in four movements, the opening Molto moderato is broad, expressive and vigorous with the second movement, Allegro molto, a powerful and energetic scherzo. The third and fourth movements, played without pause, contain music which has not been surpassed by an American composer in beauty and invention. Formally only the second and fourth movements keep close to classical models. There is some cyclic treatment in obvious and disguised allusions throughout the work to first movement thematic material. The over-all impression is one of dignity and strength. The composer was present and much pleased and touched by the success of this notable premiere.

Equally successful was the first appearance here of Erica Morini as Symphony soloist. She made the well-worn Tchaikovsky Violin Concerto sound fresh and invested its over-familiar pages with charm and imagination. Her technique was impeccable, her interpretation superb. The audience was won over completely.

Strauss' Till Eulenspiegel brought to a close a program made just about perfect by first-class work of leader and orchestra.

Bruckner Commemorated

The same high standard of performance had been evident the previous week when for the second pair of concerts Dr. Koussevitzky presented the Mendelssohn "Italian" Symphony together with the Bruckner Symphony No. 8, the latter work commemorating the 50th anniversary of Bruckner's death.

Other Symphony activities included the opening of the Tuesday and Sunday series and a performance at the Boston Gardens, as part of the opening of the Combined Jewish Appeal, in which orchestra and leader donated their services.

In Recital Halls

What appears likely to be an unprecedented concert and recital season is slowly getting under way. At Jordan Hall, Ethel Hutchinson, local pianist, played a conventional program before a large and friendly audience in aid of the scholarship fund of the Musical Guild of Boston. The same hall housed the joint efforts of Edward Fontaine, baritone, and Luigi Vena, tenor, with William Spada the accompanist. Their efforts were received cordially by a good-sized audience.

New Opera Group

With the endorsement of Serge Koussevitzky, plans are being made for presentation of opera by resident artists under the direction of Boris Goldovsky. Complete plans will be announced later.

With Paul Cherkassky beginning his third year with the Civic Symphony Orchestra of Boston, a schedule of three Jordan Hall programs has been arranged. Several novelties are promised.

JULES WOLFFERS.

Kodaly to Lead Works Here as Guest

Zoltan Kodaly, Hungarian composer, on his first visit to this country, will conduct the New York City Symphony and the Schola Cantorum in his Psalmus Hungaricus at the City Center on Nov. 11 and 12, and will participate in the CBS program, Invitation to Music, on Nov. 20. On Nov. 22 and 23 he will appear with the Philadelphia Orchestra in that city.

NEW YORK CONCERTS : Season Gains Momentum —Halls Heavily Booked

City Center

The New York City Symphony under Leonard Bernstein, on Oct. 7 and 8 played a program opening with Mozart's "Linz" Symphony, a musicianly and delightful reading. The closing piece was Sibelius' majestic Fifth Symphony. Its closeness to nature and massive architecture became apparent in an interpretation completely organic and natural. Mr. Bernstein and his orchestra rightly received an ovation. Between the two symphonies, Arthur Gold and Robert Fizdale played Milhaud's Concerto for two pianos brilliantly. This work of the prolific composer, though slight, lacks a certain consistency and mixes too many elements, is over-orchestrated and gives the pianos little opportunity for solo effects. In the quick movements the work, which employs quite a smattering of jazz elements, recalls Milhaud's Scaramouche Suite without equalling it in originality. H. W. L.

Wittgenstein in Ravel Concerto

The New York City Symphony gave an excellent program on Oct. 14 with Leonard Bernstein conducting. If the first half of the evening far surpassed the latter, this was largely due to the fact that Bernstein has an unusual feeling for Ravel and conducted the suite Le Tombeau de Couperin with a delicate but deft touch. The second number was Ravel's Piano Concerto for Left Hand Alone played, as no one else has been able to play it, by Paul Wittgenstein, who brought amazing power, fire and emotion to the music. The evening ended with Beethoven's "Eroica," taken at a somewhat crisp, rapid tempo. V. C. M.

Carnegie Hall

Philadelphians Return

Eugene Ormandy and his Philadelphia Orchestra opened their season on Oct. 8 with a most conservative program. Bach's Passacaglia and Fugue in C minor, transcribed for orchestra by Mr. Ormandy, though sounding rather voluptuous, has no special merits besides its competence. Beethoven's Eighth Symphony was played with the accuracy expected by such a first rate orchestra, but sometimes sounded rather pedestrian, and the dynamic nuances were not too refined. Brahms' Fourth did not have the stirring dramatic quality one has found in readings by other conductors. In the many concerts of the Philadelphians during their subscription series there certainly will be more exciting occasions. The almost sold out house gave the conductor and orchestra a hearty welcome. H. W. L.

Maryla Jonas with Philharmonic

The Oct. 10 concert of the Philharmonic, under Rodzinski, presented a program of diversified interest suited to several varieties of taste. The first half offered Beethoven's First Symphony and his C major Concerto for piano and orchestra, introducing Maryla Jonas, Polish pianist, in her first orchestral appearance here. The latter half featured the American première of Manuel Rosenthal's orchestral suite, Musique de Table, and added as a *liqueur* the Strauss Waltzes from Rosenkavalier.

A well-planned, strong reading of the symphony by Dr. Rodzinski and the orchestra preluded the chief "news" event of the afternoon—Miss Jonas' playing of the concerto. As in previous hearings the artist revealed her exceptional gifts of technical skill. Although Miss Jonas succeeded in winning the approval of her audience, the austere selection was not one which did full justice to her artistic possibilities. Employing a poetic sense of values and an individualistic interpretation in terms of dynamics, she accentuated the contrasts in majestic fortes and in whispered pianissimo, which however faint, retained a core of subtle and delicate tone.

The novelty was a somewhat ironical contribution in this day of dietary shortage. Rosenthal's suite describing wittily the courses of a lavish meal was inspired by a sort of musical "wish-fulfillment" as it was written when the composer was hiding in Marseilles from the Gestapo. The piece, in eight sections, harks back to music of an elder day, Monteverdi's Music for the Table, Lalande's Sinfonies pour les Soupers du Roi. In this gay work the imagery was delightfully sustained by colorful and clever scoring. The Strauss Waltzes wove their familiar spell of tuneful, animated melody. M. C.

The Philharmonic concert on Oct. 13 opened with Weber's Overture to Euryanthe in a dramatic reading by Artur Rodzinski. Stressing the contrasting moods of this colorful piece, he evoked its great and powerful impact convincingly. The rest of the bill repeated Thursday's offerings.

COMPATRIOTS.

Maryla Jonas, the Polish pianist, and Artur Rodzinski, following her first appearances with the New York Philharmonic on Oct. 10, 11 and 13. (Photo by Ben Greenhaus.)

Menuhin Plays Brahms

The Philharmonic concert on Oct. 17, 18 and 20 was centered around Yehudi Menuhin's reading of the violin concerto by Brahms. His conception of the work is heroic and stresses the classical elements of the composition rather than the romantic. A "symphonic" treatment was sustained by the expert musicianship and technical skill of the artist.

The concert opened with David Diamond's Rounds for String Orchestra, warmly received here when performed before due to its convincing and delightful freshness and imaginative rhythmical and contrapuntal inventiveness.

The symphony was Prokofieff's Fifth, played here last year twice by Koussevitzky and his Bostonians and also by the Philharmonic Orchestra.

On Sunday afternoon the program opened with a straightforward reading of Beethoven's Overture to Prometheus and the second half brought a moving reading of Delius' The Walk to the Paradise Garden from A Village Romeo and Juliet. The bill closed with excerpts from Wagner's Die Meistersinger. H. W. L.

Frances Magnes Impresses

Frances Magnes, violinist, made her bow as a New York recitalist on Oct. 6, revealing a brilliant talent, technically and interpretatively, as well as an expansive, luminous tone. In an exacting program of varied styles, she showed an extraordinary ability to assimilate and make her own the idiom of divergent compositions. She played the Bach Suite in E minor (for violin and continuo), the Beethoven "Kreutzer" Sonata, Ravel's Tzigane, Three Pieces (Polka, Air and Ritornel) of Alexei Haieff, and the Wieniawski Concerto in D minor. The able keyboard collaborator was Erich Itor Kahn.

Special mention should be made of the depth and nobility she brought to the Bach work, disclosing an insight remarkable in a youthful artist. The parts had, properly, different approaches, the Adagio poetic, the Allemande broad in concept, the Gigue lively and scintillant. Unusual maturity also was present in the great Beethoven score, the inner meanings of the three movements sensitively emphasized, balance and beauty prevailing in the whole projection. The romantic elements in the Wieniawski had fitting exposition, as did the colorful virtuosity of Ravel's Tzigane. An unassuming and pleasing stage presence must be added to Miss Magnes' impressive list of platform assets. D. B.

Arnold Eidus Returns

After an absence since his prodigy days, Arnold Eidus, violinist, now in the twenties, gave a recital Oct. 7, with Gregory Ashman at the piano. His important assets are a broad, luscious tone and a generally musical feeling for his works, if on this occasion his playing sometimes seemed rather too easy and lacking in force of interpretation. His program included the Vivaldi-Respighi Sonata in D major, Brahms' Sonata in D minor, op. 108, warmly read, the Wieniawski Concerto No. 2, Chausson's Poème, and short works of Kroll, Shostakovich and Bazzini. His technical performance was skilled and devoid of too obvious mechanical quality. The enthusiastic audience was quick to recognize his talents, and at the close to call for several encores. R. M. K.

Cecile Le Veille in Own Works

Cecile Le Veille, in recital Oct. 9, offered standard piano compositions with many of her own. Bach began the program conventionally enough, to be followed by the soloist's Sonata, Opus 32, in which every mood and device to achieve "effects" was made most of. After works of Chopin, Rachmaninoff, Scriabin and Arensky came a group of five more Le Veille works, three "first times in New York," two premieres—Improvisation, Perpetual Motion, "Hookey" Prelude, Tone Poem and Etude Militaire. The pianist has developed an ample technique and a broad tone; her interpretations seemed a little flat in all the offerings but her own. These, perhaps naturally enough, had plenty of verve but as compositions were not always sufficiently organic. Four encores were forthcoming. T. P.

Argentine Pianist Bows

Ines Carrillo, pianist from Argentina, offered a varied and imposing program on Oct. 11. Commencing with the D minor Sonata of Bach, arranged from the original violin score by the composer, the artist continued with sixteen Waltzes by Brahms; Four Impromptus of Chopin; Prokofieff's Sonata No. 6; Danza del Cuerve, by Gomez-Carrillo; Bernstein's Seven Anniversaries; two Mazurkas by Fitelberg, and selections by Grandos and Balaikireff.

Miss Carrillo's playing held qualities which demand citation. Her versatility, stylistic understanding and technical skill are commendable. Problems of figuration or volume were easily elucidated by her agile fingers, under splendid control. She found an agreeable field in compositions of the Romantics and in the contemporary modernistic school. The playing of the classics would have been clarified by a more objective treatment. The Danza del Cuerve (first performance in New York) proved a buoyant, charming number based on South American dance themes and developed with imagination and rhythmic effectiveness. M. C.

Tito Guizar and Co-Artists

Tito Guizar, Mexican tenor, gave a recital on Oct. 12 before a capacity audience, assisted by Estelle Mallon, soprano; Carlos Acevedo, pianist; Los Ajedas, a dance team, and his instrumental ensemble, The Troubadours, conducted by Chito Montoyo. Divided into two parts entitled The Romantic Mexico of Yesterday, and The Gay Mexico of Today, with the participants garbed in costumes of that country, the program was informal and consistently entertaining, Mr. Guizar singing popular songs in Spanish and English, with piano, and frequently with his own expert guitar accompaniment. An artist of persuasive personality, Guizar's phrasing, breath control and diction are admirable. At the close, the entire audience joined Guizar in singing Cielito Lindo. W. A. T.

Bronislaw Gimpel in Hindemith Sonata

Bronislaw Gimpel, whose last year's recital is unforgotten, on Oct. 13 played a violin list of great variety. Starting with Brahms' "Meistersinger" sonata in A major, he and Artur Balsam (throughout a superb assistant at the piano) gave splendid account of their musicianship. In Bach's Chaconne for violin alone, Gimpel's interpretation gained in impressiveness as the work proceeded, and the ending was splendidly traversed after a climactic reading. Glazounow's Concerto was played with great virtuosity, though sometimes with a tone rather too sweet. The highlight of the evening came with the rendition of Hindemith Sonata, Op. 11. Here a first-rate musician gave a persuasive account of his musicianship and technical equipment. Szymanowski's La Fontaine d'Arethuse and Wieniawski's Polonaise in A major wound up the successful program, prolonged by encores demanded by the large audience. H. W. L.

Mayme Richardson's Recital

Mayme Richardson, soprano, in her Oct. 14 recital, sang Hummel's Alleluja, Gluck's O del mio dolce ardor and the Dich theure Halle from Wagner's Tannhaeuser, numbers of Scarlatti, Schubert and Verdi (Pace, pace from La Forza del Destino); Fauré, Paladilhe and Massenet, and Negro Spirituals. Miss Richardson's production is not up to her fine vocal quality. But she has a pleasing stage presence; and good taste musically. Her accompanist was Oskar Kosches. D. B.

Oscar Shumsky Applauded

Oscar Shumsky, in his recital on Oct. 15, offered violin playing of a rare sort. There seemed no technical problems, no unsurpassable difficulties, and a tone of great sweetness and volume. Though his reading of the Sonata by Richard Strauss showed Mr. Shumsky an excellent interpreter, the rest of the program relied too much on brilliancy and technical perfection to satisfy a listener with higher musical cravings. Viotti's Concerto No. 22 and the Ysaye solo sonata, Op. 27, though played with every imaginable polish and beauty of tone, are too superficial fare musically to allow any final judgment of musicianship. The

last group offered pieces which showed Shumsky's limitless technique. In the Strauss Sonata, Artur Balsam was a perfect piano partner. Encore after encore was offered to satisfy demands of the large audience, which included many leading violinists. H. W. L.

Primrose Gives First Performances

William Primrose, violist, on Oct. 16 gave a recital distinguished by excellence of playing and by a program including several first performances. The concert started with a Sonata (on an anonymous and unpublished theme from the 18th century) by Milhaud, commissioned by Mr. Primrose. The luscious sound and technical potentialities of the viola are displayed in this score to great advantage. In the ensuing Sonata, Op. 120, by Brahms, Mr. Primrose and his partner, David Stimer, who occasionally could have exercised more restraint, further proved their excellent musicianship. Another first performance was an Elegy, Waltz and Toccata by Arthur Benjamin, dedicated to Mr. Primrose, which provides excellent material for the rather limited literature of the instrument. Transcriptions by Schubert, Benjamin, Paganini, and original compositions by Benjamin and Delius made up the last group, which was lengthened by many encores demanded by the large house. H. W. L.

Solovieff in Shebalin Concerto

The violin program of Miriam Solovieff on Oct. 18 listed the Variations on a Theme by Corelli (Tartini-Kreisler), a Mozart sonata, Shebalin's Concerto in G, Op. 21, Fauré's Sonata in A, Op. 13 and numbers of Rieti, Poulenc-Heifetz and Paganini-Rossini. The Shebalin work was repeated from a radio concert of Miss Solovieff, when she introduced the score with the CBS Symphony. She gave it an expert concert performance, bringing out its lyricism and poetic qualities, with able piano support by her accompanist, Artur Balsam. Elsewhere also in her program Miss Solovieff showed herself a discerning and fastidious artist, whose youth does not keep her from musical maturity. D. B.

Town Hall

Nelson Magill, Baritone

Baritone Nelson Magill offered a pleasant departure from the usual run of the mill program by opening his first New York recital on Oct. 6 with a group of Russian romantic songs sung in English. With the exception of Pergolesi's Salve Regina, the list favored works on the lighter side, including Scotch, Irish and English folk-songs, followed by French and American groups of art songs that completed the program. Mr. Magill's approach is primarily intellectual. His intonation is good, diction excellent, and the voice, though sometimes lacking in warmth, is well-trained. Bob Bennett played exceptionally fine accompaniments and the large audience greeted both artists cordially. R. K.

Fekete Conducts as Substitute

Though Ann Kullmer was to have conducted her "all-girl" symphony orchestra on Oct. 6, her sudden removal to hospital brought about the appearance of Zoltan Fekete as conductor in her stead. The Handel-Fekete Jephtha Suite, No. 8, showed immediately the smooth execution of the ensemble, as well as the remarkable control and judicious and tasteful editorship of the conductor. The Mozart "Haffner" Symphony exemplified these qualities too and the arrangement of the Bruckner String Quartet's Adagio was poetic. The Hugo Wolff Italian Serenade made a happy ending.

A feature of the concert was the appearance of Graciela Rivera, coloratura, who sang German lieder, French songs, many rapid Spanish offerings with lovely, if sometimes uneven tone. She showed good phrasing and diction, agility and control; and her last high note in Rossini's Una voce poco fa was triumphant. Joseph Blatt, at the piano, gave her admirable support, freely acknowledged by the young and winsome soprano. T. P.

Joseph Laderoute's Songs

Joseph Laderoute, assisted at the piano by Hellmut Baerwald, was heard on Oct. 6 in a program which opened with three arias by Bach. The tenor proved his feeling for style and command of the musical requirements of these works. His breath-control in the coloratura sequences was admirable. With Florestan's recitative and aria from Beethoven's Fidelio, he revealed the limits of his vocal abilities, but gave an impressive musical interpretation. Laderoute was at his best in French art-songs by Debussy and Messiaen, of which the former's "La mer est plus belle" was sung with especial impressiveness. A group of American works included first performances of two songs by Frank Glazer, with the composer at the piano, and two charming songs by Paul Bowles, Cabin, and Sugar in the Cane Blues. Two French-Canadian Folksongs preceded a group of four deeply moving compositions by Peter Warlock, convincingly interpreted. With an excerpt from Britten's Peter Grimes, the singer closed the official bill, adding many encores demanded by his appreciative audience. H. W. L.

Walden Quartet in Ives Work

The Walden String Quartet (Homer Schmitt and Bernard Goodman, violin; Eugene Weigel, viola; Robert Swenson, cello) on Oct. 7, featured two classics—Haydn, C major, Op. 20, No. 2 and Beethoven, E flat major, Op. 127—and the remarkable Second String Quartet of Charles Ives. All three works were performed with richness, feeling and subtlety, the late Beethoven being particularly impressive. But the Ives offering, which stood up amazingly well despite the formidable company, was in a way the most interesting of the three. Its blunt, rather colloquial manner, its challenging harmonies and the decided freedom of its form were all so pronounced and so virile, so convincingly emphatic (and withal so humorous in the best sense of the word) that the work, as performed by these artists, was unforgettable. T. P.

Elizabeth Wysor, Contralto

Elizabeth Wysor, contralto, on Oct. 8, appeared before a large audience that comprised many notables. Disclosing a fine natural voice of exceptional range, Miss Wysor performed the opening group by Gluck, Bach and Mozart with power and self-command. Perhaps her best singing of songs was in Schubert's Der Tod und das Mädchen, Schumann's Widmung, and Brahms Ziegeunerlieder Nos. 5 and 6. Brangaenes Wachtlied from Wagner's Tristan und Isolde was done with simplicity and poise, and the Meyerbeer O Prêtres de Baal from Le Prophète with telling dramatic effect. The program also featured the Russian folksong, Krasni Sarafan; the singer's own composition, Weary Cry of the Wind; and introduced Alice De Cevee's Fragrant Memory, Mena Zucca's Unless, and Reuel Lahmer's Hey, Nonny No. Leo Nadelmann was the accompanist. W. A. T.

Emmer Booker, Tenor

The Oct. 9 concert was given by Emmer Booker, tenor, minister of the African Methodist Episcopal Church. His most outstanding assets are taste in interpretation and a dignified stage presence. Tonally, he lacks richness and sometimes strays from pitch. The best singing was in Negro Spirituals, offered with tenderness and warmth. Oscar Eiermann was at the piano. D. B.

Harvey Shapiro's Cello Program

Appearing in Town Hall solo recital for the first time since his debut in 1935, Harvey Shapiro, cellist, was heard there on Oct. 10 in a list of Bach-Siloti, Sammartini, Beethoven, Schumann, Grieg, Bloch, Popper, Mendelssohn and Weber. The artist, who in his former recital was a Naumburg Prize winner, has fulfilled the promise exhibited on that occasion. The intervening years have deepened and enhanced the beauty of his tone, brought keener understanding of music. At times Mr. Shapiro's playing seemed somewhat introspective, but on the whole it was the expression of a poetic and mature artist. Jascha Zayde was the sensitive accompanist. D. B.

(*Continued on page* 11)

PORGY IN DENMARK

ANNE BROWN,

whose first European concert tour included two performances of Porgy and Bess at the Royal Opera in Copenhagen, with, l. to r., Einar Norby, who took the part of Porgy; Paul Wiedermann, the "Sportin' Life" of the performance; and Johan Hye-Knudson, conductor of the opera. All singers except Miss Brown sang their roles in Danish. The soprano has given recitals in Oslo, Copenhagen and Stockholm; was soloist at a UNESCO benefit in Paris on Oct. 29 and will be heard with the London Philharmonic on Nov. 11. (Photo by Vittus Nielsen.)

COPENHAGEN. — Fritz Busch, who arrived in Copenhagen after visiting Stockholm, conducted three concerts of the Radio Symphony Orchestra and Mozart's Don Juan at the Royal Theatre in this city during a three weeks' stay.

The Radio Orchestra's season was recently opened with a Russian program conducted by Nicolai Malko, Russian leader from Chicago. He conducted Shostakovich's First Symphony on his third program.

The Royal Theatre recently gave Stravinsky's charming opera The Nightinggale with an excellent cast. Porgy and Bess was another novelty, with Anne Brown in the role of Bess. This created a great sensation. In a later concert the artist sang Brahms and Schumann works most sympathetically. The effect of the Negro Spirituals which she gave was pronounced. The public was deeply moved.

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N. Y. Journal-American, Oct. 5, 1946

Suite 701, 119 West 57th Street, New York 19, N. Y.

HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

The studio strike is still keeping film production at low ebb while two rival technical unions battle for power. There have been several violent flareups as pickets have damaged cars and beaten some workmen in the effort to intimidate anyone attempting to pass the studio gates. But so far, no musicians have been their victims, and a reasonable amount of recording has gone on as usual.

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Producers have taken plenty of blame —most of it quite thoroughly deserved— for making good musicians play bad music and for hiring fine singers for cheap songs. But there are exceptions. William Goetz, president of Universal-International, is making it possible financially for Susanna Foster to have a year or more of voice study in Europe with opera as her goal.

Goetz and the studio are paying the bills "to make their star a better artist." If Susanna eventually "makes" the Metropolitan Opera, which is her frankly announced goal, it will set a precedent which may result in similar benefits for other deserving young artists. Mr. Goetz deserves an orchid, even if it has to be taken through the current picket lines in an armored car.

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Paramount Producer Hal Wallis has been working on the preliminaries for a life of Tchaikovsky for about two years. To illustrate how long it takes to prepare a film of major importance, it required over a year to get the necessary copyright clearances for all countries.

A likely film protagonist for Tchaikovsky is James Mason. When in London recently, Wallis talked to the actor, whose late pictures have made such a hit in this country that practically every studio has been trying to induce him to journey to Hollywood. Mason has not yet agreed to portray the composer. But evidently he is interested, for a copy of the script is now on its way to him.

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The Emperor Waltz, which Paramount is now in the process of finishing off, is not a life of Johann Strauss, but just a musical comedy featuring Bing Crosby. The title is that of the only Strauss opus in it. Victor Young is writing the rest, mostly of popular caliber.

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Universal-International continues to be the busiest studio musically. Daniele Amfitheatrof has just been signed to a term deal, with Walter Wanger's Smash-up co-starring Susan Hayward and Lee Bowman, as his first assignment. Amfitheatrof has guest-conducted the Boston and Minneapolis Symphonies, as well as others in this country, and was general musical director of the Italian Broadcasting Co. from 1933 to 1937. He comes from Russia.

Wesley Ruggles has returned to Hollywood with the first color musical ever made in Britain, as well as the first produced in England since the war ended. It is titled My Heart Goes Crazy (originally it was called London Town, but the masterminds thought that sounded too much like a documentary) and features Sid Fields. Ruggles is having the final musical touches put on it here.

Hans Salter is conducting his own score for Magnificent Doll, a Skirball-Manning Production with Ginger Rogers, David Niven, and Burgess Meredith.

Milton Rosen has drawn the assignment of musical director of Slave Girl, with Bee Turpin as musical supervisor. It's a Technicolor, with Charles Lamont directing.

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George Antheil likes to work on compositions early in the morning, and these days he's getting up extra early in order to get everything done. He has just finished That Brennan Girl for Republic, and now is busily engaged in orchestrating his Violin Concerto. Werner Gebauer is to introduce it in February with the Dallis Symphony Orchestra, conducted by Antal Dorati.

As soon as he finishes the orchestration, Antheil is due to plunge into the composition of two original ballets for the Ballet Russe, titled New Orleans and Ghost Town. He was commissioned to do them after Serge Denham heard his ingenious score for Republic's The Plainsman and the Lady.

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Speaking of Werner Gebauer, he is now a bridegroom, having married Dancer Viola Essen, who scored as the starring ballerina in Republic's Specter of the Rose.

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Robert Sidney, Broadway dance director, has been signed by Columbia on a long term contract. He has designed routines for Three to Make Ready, Berlin's This Is the Army, and other shows.

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Morris Stoloff, head of the Columbia music department, required a 100-piece symphony for the final recording of Columbia's Rita Hayworth Technicolor musical, Down to Earth. He conducted his own score.

Stoloff's latest scoring assignments are to Marlin Skiles for Dead Reckoning (Humphrey Bogart and Lizabeth Scott) and George Duning for Johnny O'Clock (Dick Powell and Evelyn Keyes).

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Marlene Dietrich, who has the role of a gypsy fortune teller in Paramount's Golden Earrings, has been engaged in learning to play the cymbalom. She had to learn something about it, enough at least to make a showing in the picture, and has become quite interested.

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The Los Angeles Philharmonic Orchestra will have the busiest winter in its history for its 28th season, being due to play over 100 concerts. Alfred Wallenstein, musical director and permanent conductor, will lead 15 of the 17 pairs scheduled for Los Angeles, the other two falling to the lot of guest conductors Charles Münch and Lukas Foss. John Barnett will be the orchestra's new assistant conductor.

The Philharmonic will go far afield, playing 50 concerts in Southern California cities, and travelling to San Francisco, Oakland and Sacramento in the spring. Bruno Walter and Otto Klemperer will each conduct one concert for the Pension Fund, founded last season by Arturo Toscanini. In December Wallenstein will conduct a concert for the benefit of the Rachmaninoff Fund.

It is pleasant to note that the sale of subscription tickets is the greatest in the history of the organization, according to Wilfred L. Davis, manager of the orchestra.

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Doris Hellman takes over the arduous task of publicity director of the Philharmonic Orchestra this year.

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Fortunio Bonanova is off to Mexico City again, where he will star in a picture. He is due to return to Hollywood in January.

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Zepha Samoiloff, daughter of the late Lazar S. Samoiloff, and manager of the Samoiloff Bel Canto Studios, was married to Elliott van den Bogert a few days ago. The happy pair now are honeymooning in the North.

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The California Junior Symphony, founded and conducted by Peter Meremblum, has contributed many members to symphony orchestras throughout the country. Violists Rita Raport and Barbara Chilcutt will return for their second year to the Dallas Symphony.

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Over at the RKO Studios, Musical Director Constantine Bakaleinikoff has just finished conducting the scores for To Beat The Band and The Locket. Leigh Harline wrote the music for the former, and Roy Webb scored the latter.

Bakaleinikoff has also recorded Alexander Laszlo's Hollywood Concerto for Hollywood International Records. The album is to be released soon.

(*Other Hollywood news on page 24*)

MONA PAULEE AND HER HUSBAND SET OFF ON A CONCERT TOUR BY AIR.

The Metropolitan Opera soprano is fulfilling her engagements this season with her husband, Capt. Dean Holt, as both pilot and accompanist. (Photo by Otto F. Hess.)

The Airways Are Lucky for Paulee

Mona Paulee, who won her contract with the Metropolitan Opera Association in the 1943 Auditions of the Air, is definitely air-minded. Recently she established a precedent in operatic history when she left New York for an extensive concert tour in a plane piloted by her accompanist-husband, Captain Dean Holt, formerly of the Army's Air Transport Command. Capt. Holt, who had his civilian's pilot's license before the war, enlisted in the Air Corps the day after Pearl Harbor and saw extended service in various theatres of operation, is flying an AT-6 plane purchased from army surplus.

This first post-war joint tour opened in Toronto, Sept. 30, and will take them through coast-to-coast engagements in 20 states. They will fly east for New Jersey and New York concerts in mid-May.

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NEW YORK CONCERTS MOUNT; MANY DEBUTS

(*Continued from page 9*)

Town Hall (Continued)

Aurora Mauro-Cottone at Keyboard

Another artist to return to this auditorium after several years was Aurora Mauro-Cottone on Oct. 11. The classic, romantic and contemporary were represented on her program—Bach-Busoni, Schumann, Chopin, the premiere of Alexei Haieff's lively Four Juke Box Pieces and the New York introduction of William Bergsma's Three Fantasies, and a Liszt group. Technically certain, this pianist plays with warmth and lyricism. She was particularly felicitous in the Chopin pieces. The new works were interesting, although not significant. D. B.

Myra Hess' Return Feted

One of the exceptional events of the early season was Myra Hess' first New York recital after seven years' absence, on the afternoon of Oct. 12—her entrance being greeted by a rising audience which overflowed upon the platform and included many celebrities. The same gracious and dignified figure as of yore, Dame Hess played Bach's French Suite in G major with a triumphant spirit, richness of feeling and subtle varieties of coloring that evoked "bravos." Then came Beethoven's early Six Variations, Op. 34, which were made to yield a delightful atmosphere of Romantic naïveté and woodland charm. After this the stern and rather cryptic Sonata, Op. 110, by the same master emerged with doubly impressive forcefulness, the concluding movement in which fugal development alternates with lyricism being masterfully portrayed.

Following cheers and many recalls, Dame Hess spoke simply and with eloquence, voicing her thanks to the Americans who had aided her wartime concerts for the people of London and expressing her belief that this had established a new bond between our two countries. After intermission, the Brahms Sonata, Op. 5, had a thoughtful and largely conceived presentation, which did not stint the lovely harmonic colorings and nobility of the slow movement. There was an inevitable "after-concert" in which Miss Hess played Brahms pieces, a Scarlatti Sonata (with inimitable grace) and ended with a glorious reading of her own Bach transcription, Jesu, Joy of Man's Desiring. R. M. K.

Artists in Magyar Church Concert

The annual concert of the First Magyar Reformed Church took place on Oct. 12, before a large audience. Everett Tutchings began and ended the program with organ offerings of distinction, Dr. Geza Takaro made a moving address voicing patriotic devotion to this country and his natal Hungary and instinct with high humanistic ideals. The other participants were: Sari Biro, pianist, whose playing was of considerable power; Ruth Dienes, brilliant lyric soprano and skilled harpist; Cornelia Basky, violinist, whose Zigeunerweisen was full of color and fire; Enid Szantho, contralto of rich voice and striking personality; and Margit Bokor, soprano with much appeal of voice and manner. Dr. Otto Herz, at the piano, accompanied with understanding. T. P.

Mary Bothwell Offers New Scores

A special point of interest in the Oct. 13 recital of Mary Bothwell, soprano from Canada, was the featuring of the first performances of Pietro Cimara's Trittica Primaverile and a new song by Stuart Ross, I Shall Not Be Afraid. The remainder of the program was composed of lieder of Schubert, Mahler and Richard Strauss and French songs by Fauré, Chausson and Alexandre Georges with a concluding group in English.

Miss Bothwell has a natural voice of delightful quality, warm and clear, at its best in songs requiring subtle mood values and sustained phrasing. A tendency to over-dramatize offset some of the effectiveness of the excellent upper range but in the vocally grateful and atmospheric Cimara music the singer displayed tonal purity coupled with a real interpretative gift. Paul Meyer was a cooperative accompanist. M. C.

Leona Vanni's Recital

Leona Vanni's song recital, Sunday afternoon, Oct. 13, was a progressive revelation of the endowments of this lyric soprano. Opening with a group of old Italian classics and Dove sono from Mozart's Marriage of Figaro, done with smooth diction and elegance of phrasing, she followed these with Schubert and Strauss works, the former's An die Musik and Wohin perfect in mood. Mimi's aria from La Boheme was sensitively done, the tones soaring bird-like in their freedom. In a French group, Debussy's Mandoline and Chausson's Le temps des lilas were especially fine. The concluding English group included Diack's Little Polly Flinders, a parody in the Mozartian manner, done with finish. Arpad Sandor at the piano played masterly accompaniments. T. P.

Harold Haugh in Vocal List

Harold Haugh, tenor, opened his Oct. 13 program with a group of early English art-songs by Purcell, Galliard and Humfrey, following with Beethoven's An die ferne Geliebte and the aria Durch die Wälder from Weber's Die Freischütz. The French numbers included Poème d'un jour, by Fauré (sung without pause), Le Manoir de Rosemonde and Ces airs joveux (L'Enfant Prodigue) by Debussy. The singer's interesting program continued with Irish folksongs arranged by Herbert Hughes and contemporary and modern English works. The fine choice of material indicated that Mr. Hugh is an artistic and discriminating musician. His work was distinguished by beautiful phrasing, long-spun tones and sensitive interpretations, plus uniform clarity of diction in the languages employed, German, French, English and Gaelic. In numerous encores, the tenor displayed his command of the traditional oratorio style, singing with adequate weight of voice and smooth line in arias from The Creation and Elijah. Arthur Dann played eloquent accompaniments. M. C.

Eddie Katz Plays Novelties

Eddie Katz, violinist, who gave a recital on Oct. 14, was ill-advised with regard to his program. To open with a work such as Khachaturian's Concerto is neither rewarding from the artist's nor the listener's point of view. Mr. Katz, who showed a good technic and excellent bowing, could not succeed in putting over a piece which is trivial in ideas and loosely constructed. Saint-Saens' Havanaise was played with good tonal production and was technically clean.

Gretchaninoff's Concerto in C minor had its first performance in the United States. Though restricted in its effectiveness by being accompanied only by piano—a task in which Arpad Sandor throughout the evening excelled — the work showed all the traces of the venerable composer's amiable art. The concert closed with shorter pieces by Prokofieff-Heifetz, Kramer, Scott-Kramer, Lalo, Stone and was prolonged by encores demanded by an appreciative audience. H. W. L.

Alois Poranski Sings Bass Airs

Alois Poranski, basso, in his first local recital on Oct. 15 chose a program including the Monologue of Boris from Moussorgsky's opera, Son lo spirito chi nega from Boito's Mefistofele, and a first performance here of The Fisherman and the Naiad by A. Spendiarov. There were also Schubert, Beethoven, Handel, Haydn, Purcell, Borodin, Carpenter, Guion, Nicolai and Bizet numbers, and three Drunkard Scenes by Ludwig Fischer. Although interpretative shadings were sometimes not emphasized sufficiently, Mr. Poranski displayed a voice of fine quality, technically well handled. His sympathetic accompanist was Erich Itor Kahn. D. B.

James de la Fuente Heard

James de la Fuente, in his recital Oct. 16, displayed qualities indicating talent and musicianship. The violinist has not entirely regulated his ideas of projection, and consequently his style is still uneven. Definite power and warmth of tone were shown in the Fuente transcription of the Bach D minor concerto; also the Schubert-Heifetz Impromptu was played with admirable clarity, expressive interpretation and deft handling. Further development of latent gifts should bring de la Fuente into possession of his full artistic possibilities. In addition to previously mentioned numbers, the program included the Mozart A major Concerto; Premiere Sonata-Fantaisie, by Villa-Lobos; Maska, from Romeo and Juliette, by Prokofieff-Heifetz, Chant de Roxane, by Szymanowski-Kochanski; Spalding's Wind in the Pines and the Wieniawski Polonaise Brillante. André Benoist was the capable accompanist. M. C.

Appleton and Field in "First Times"

The duo-pianists Vera Appleton and Michael Field devoted most of their recital on Oct. 17 to music of our time and proved authentic interpreters of such works. Hindemith's Sonata (one piano, four hands), one of the great pieces of music in this field, had a stunning performance, with the clarity of conception and crispness of approach this work needs. The first performance of Robert Russell Bennett's Tema Sporca con Variazioni brought forth a composition which should take a favored place in two-piano literature. It is imaginative in its colorful sound effects and well constructed, using every device of a refined craftsman; and, if not very original, is at least highly effective. The composer took a bow. Aaron Copland's Billy the Kid (first concert performance of two-piano version) was an excellent medium to show their talents in the best possible light. They gave to their reading a sense of rhythm and color, and the necessary warmth. In three smaller pieces by Infante, Tailleferre and Ravel (the later's Feria is an original adaptation by the composer from his Spanish Rhapsody) the artists enthralled their audience, which demanded five encores. The opening number was Brahms Variations on a Theme by Haydn. Here the artists chose an approach which, though less convincing musically, showed them as a highly perfected ensemble. H. W. L.

(*Continued on page 18*)

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Chicago Sun, Jan. 26, 1946

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New York Herald Tribune, Feb. 27, 1946

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

THE LONGINES-SYMPHONETTE ORCHESTRA
making a transcription for a forthcoming program.

The Longines Symphonette Makes Radio History

Since it was first heard over station WOR in July 1943, the Longines Symphonette (Mon. through Fri., 10:30 to 11:00 p.m., EST), conducted by Mishel Piastro, who also frequently stars as violin soloist, not only has richly merited the reputation of presenting one of the finest orchestral programs on the air, but has made an enviable place for itself with radio audiences for artistry, sincerity, and a high standard of musicianship. It is no exaggeration when the claim is made that it is heard by more people throughout the United States and the world than almost any other symphonic proram.

Sponsored by the Longines-Wittnauer Watch Company, the Symphonette represents a mature development of the basic idea that "pops" concerts via the radio would make a strong appeal to listeners who appreciate good music but find full symphony programs a little heavy for regular fare.

The orchestra started with only 13 members, but about three years ago it grew to the status of a full symphonic ensemble. It is, as presently constituted, one of the finest groups of musicians regularly heard on a commercial series. In the first violin section, for instance, are four former concertmasters of leading symphony orchestras.

The musicians work on an average of six hours weekly. As a result, the group has become a definite musical organization, which is reflected in their playing. It is far superior to many orchestras heard on the air that are subjected to drastic personnel changes from week to week. The *esprit de corps* is reflected in their performance.

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The repertory of music played by The Symphonette is perhaps the largest ever employed by a concert group. Piastro says he has conducted up to now approximately 1,500 numbers on programs —a record that would be exceptional in the lives of two normal conductors. The program fare comprises the great symphonies, symphonic suites, tone poems, overtures, preludes, etc. Little-known music has been heard, such as for example, Stenka Razine by Glazounow. The folk music of many lands has been heard, including Negro spirituals of our own South. The modern composers have been used, where they are appropriate to a program of a concert nature. Future programs will continue along the same sound lines, with plans to cover literature of the operas, particularly ballet music and the works of modern composers of the United States and other countries throughout the world.

The world of music recognized the contribution which Longines-Wittnauer has made to better music, when at the first public concert given by the ensemble at Carnegie Hall, Aug. 14, 1946, the National Federation of Music Clubs presented to Mishel Piastro an engrossed scroll in tribute to his outstanding services to music.

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Unusual for this type of "spot" is the fact that the programs are all transcribed, transcriptions were made because the entire membership of the orchestra could not be assembled for regular broadcasting series; and then, by means of electrical transcriptions it was found practical to experiment locally in various sections of the country. The Symphonette programs are still transcribed partly for this reason, and also for another controlling factor: that a concert program on the air is most acceptable to the listener in the evening hours.

Accordingly, depending on the availability of time, the series is heard from coast-to-coast from 10:30 to 11:00 p.m., or from 10:00 to 10:30 p.m. Thus, besides their regular time over WOR, they are heard via WENR, Chicago, at 10:00 p.m., KFEL, Denver, 10:00 p.m., and KNX, Los Angeles at 10:30, and so on. The electrical transcriptions provide the only means by which this schedule can be accomplished. The recordings of each week's programs are repeated from time to time, but the recordings of new transcriptions continue. The broadcasts are of such high quality that the general public does not realize that the programs are transcribed.

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Piastro has played an important part in developing the high musical standard of The Symphonette, both in programming and performance. He became well known to music lovers all over the country through his work with the New York Philharmonic Orchestra for a number of years. As a concert violinist, he has appeared with the great orchestras throughout the world.

His conducting experience on the air did not begin with The Symphonette, for he was for many years active directing the Standard Symphony broadcasts from San Francisco, sponsored by the Standard Oil Company. Mr. Piastro has brought to The Symphonette a wide and profound knowledge of music, a deep understanding of musical tradition and the solid good taste of a great artist.

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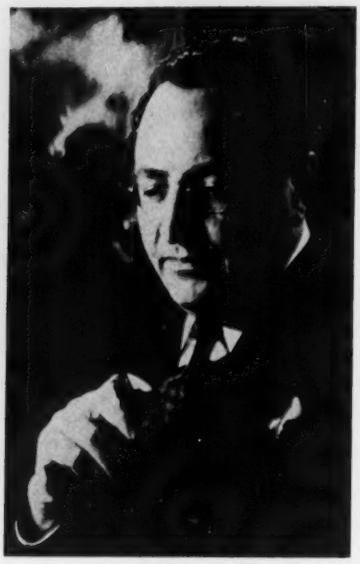

(At right) MISHEL PIASTRO,
its conductor.

Stradivari Orchestra Resumes Via CBS

The Stradivari Orchestra (CBS, Suns., 2:30 to 3:00 P.M., EST) again went on the air, Oct. 6. It was last heard on the CBS network from April, 1945, to the end of last year.

Sponsored by Prince Matchabelli Perfumes, the series has become something of an institution with radio listeners for the superior quality of its performances and its pleasing programs of light concert music. Enlarged this year, the orchestra is the only one in the world with a violin section composed entirely of genuine Stradivari instruments. This season, under the direction of Conductor-composer Alfredo Antonini, the half hour is even more appealing, and should be on the "must" list of Sunday afternoon listeners who delight in the music of string ensembles.

Tenor Nino Ventura, now the regular vocal soloist, was assisted by Jean Carlton on the opening broadcast. Both have excellent voices, which blend well with the tone quality of the orchestra. A most refreshing feature was the restraint and good taste with which the commercial message was handled.

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ABC Television Department Prepares Ithaca Video Course

In order to meet the growing demand for trained video personnel, Ithaca College at Ithaca, N. Y., has introduced a television course prepared by the Television Department of the American Broadcasting Company. This course, a part of the college's regular curriculum, will run for two semesters and will count three credits toward graduation.

At the end of the school year, copies of the lectures, examinations and their results will be submitted to the New York State Board of Regents. If the Regents consider the course worth while, the Board will endorse it and recommend it to other colleges.

Membership in the television course is limited to juniors and seniors. The present enrollment is 44. It is planned to take the class to Station WRGB in Schenectady to participate in some of the ABC shows produced over that outlet.

Dr. L. B. Job, president of Ithaca College, stated that the college is pleased to have the opportunity to offer to its students a series of lectures and seminars on television by leaders in the industry. "For many years," he said, "our graduates have gone into radio in considerable numbers. We believe television will offer a wider and more fertile field for adequately trained young men and women."

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NEWS AND REVIEWS

"New School of Music" Developed by Radio

In the music field the colloquial terms "long hair" and "short hair" loosely designate the musicians of two schools, those who specialize in serious music, and those who devote their talents to the more popular field. Very aptly, Sylvan Levin, Director of Music for Station WOR, comes along with a new type, which he calls "radio hair," the musician whose accomplishments are ably fitted to both endeavors.

"Radio musicians today," Mr. Levin says, "need both 'long' and 'short hair.' Radio is essentially commercial entertainment and its artists have to meet every need—and that's where the radio hair fits.

"Everything is expected of the broadcasting musician. He has to be as much at home with Bach as with Berlin. One half-hour he's sitting in on a jam session on the Endorsed by Dorsey show, two hours later he'll be in a rehearsal with two Metropolitan Opera artists. And he has to feel comfortable in both chairs, swing, boogie-woogie or Beethoven; a top-notch radio musician must be expert at virtually every type of music.

"And where does one find this ambidextrous artist? Well, he's grown up with radio. Today it appears that the student's perspective has changed. He has recognized that no music conservatory can give the complete education required of the commercial musician, so radio as stepped in.

"Radio," states Mr. Levin, "has brought the younger generation into contact with every form of the art. And it's been done by the simple expedient of giving practically every serious composition a popular treatment and practically every popular tune serious attention."

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Where is this leading? Mr. Levin thinks to something very good.

"First, instrumentalists are becoming more tolerant, and more versatile in the type of music they have at command. Second, I believe it will eventually lead to a distinctive and true American music.

"Up to now, our music trends have been largely imported. Now it appears often as if from our music arrangers' pens is coming something distinctively American, which can well be the foundation of musical compositions of original pattern."

•

Mr. Levin, whose musical education is completely American and who rose from playing the piano at weddings to associate conductor of the Philadelphia Orchestra under Leopold Stokowski before coming to WOR, has one final word to say about radio's contribution to music:

"It has given circulation of the greatest amount of music to the largest audience possible. The effect has been to advance the progress of music in this country. It looks as though at last we're on the road to finding ourselves musically—which isn't bad for a nation not yet 200 years old!"

•

BBC Presents New Type of Program

The British Broadcasting Corporation has recently introduced over its network a distinctly new type of programming that holds interesting possibilities. Because BBC is the only network in England and a government monopoly with no commercially sponsored shows, the idea can be successfully and practically worked out. Such an ambitious plan would not be feasible in America with the present radio set-up.

Designated The Third Program, it will be heard daily from 6 P.M. to 12 Midnight, and will have neither news bulletins nor fixed periods thus enabling plays, operas and concerts to be given in their entirety. Offering 42-hours of broadcasting a week, the title of The Third Program was quite deliberately selected, since for the first time British dial-turners will have three contrasted programs from which to choose their evening listening; a choice wider than the listener is offered on his own medium waveband in any European country.

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A high standard has been set for The Third Program in its choice of broadcasts of music, drama and speech to achieve the highest available level of performance. When the condition of communications in Europe permits, listeners will have the opportunity of hearing what is best abroad and thus of assisting in the restoration of international standards of performance.

Music plays a major part in the composition of The Third Program. Symphony concerts will be aired on Thursdays and Saturdays, according to present schedules, with an occasional extra concert during the week. Each Monday will bring a public concert of chamber music and recitals with the possibility of one performance of opera each week.

Features and drama will take turns for the high spot of the week on Tuesdays. The production will be repeated on the following day, either recorded or a live performance, and will then be heard again three or four weeks later on a recorded repeat. On the weeks when drama has first place, the second production, which will also be repeated, will be a feature, and *vice versa*.

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Talks will be many and varied. BBC believes that in this line the network can afford to give time to a speaker to develop his argument at length and can experiment with impromptu talks. The absence of news bulletins and commentaries on current affairs does not relieve the new program of responsibility for dealing with such matters.

The chief innovation is a radio critic, who will deal with current Third Program productions, often criticizing a broadcast before its repeat performance, thus giving listeners the opportunity to compare their judgment with his.

MAC MORGAN,

ex-GI baritone, is the new regular soloist on Cities Service Highways in Melody selected by Paul Lavalle, musical director of the program, (NBC, FIRDS., 8:00 p.m., EST) in inaugurating the new policy of no guest artists. The baritone is Texas born, Florida-reared and musically trained in Rochester, N. Y., at the Eastman School. (NBC Photo.)

SYLVAN LEVIN,

Director of Music for Station WOR.

Poetry will also have a prominent place. Three 20-minute programs a week will be offered in a peak listening period on Mondays, Thursdays and Saturdays.

In planning and putting into effect such standards on a program of such wide scope, the BBC is aiming high, with the whole content directed to an audience that is not of one class, but a broader one that is perceptive and intelligent. The network may be giving hostages unto fortune. At any rate, with the admirable initiative and determination to break into this new ground, the outcome may well prove that of all postwar developments in the field of sound broadcasting, the Third Program has the greatest value both to the individual and to the community as a whole.

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WQXR Gives Three Concerts For Advisory Committee

Three concerts featuring the enlarged WQXR Symphony Orchestra, were inaugurated on Oct. 20 (others scheduled for Nov. 17, and Dec. 15) in the Hunter College ASSEMBLY HALL, New York.

The programs (WQXR, Suns., 9:05 to 10:00 p.m., EST) have been planned to bring together members of the WQXR Advisory Committee, formed early this year of 4,500 listeners who advise the station in its plans for current and future programs.

Leon Barzin conducted the WQXR Orchestra in the first concert, and will also direct the two following, presented over the New York Times radio station, as part of a series of events commemorating its tenth year as a full-fledged commercial station.

Eugene Istomin, pianist, was soloist for the Oct. 20 concert, and Leonard Rose, cellist, will play on Nov. 17. Joseph Fuchs, violin virtuoso, will appear as soloist on Dec. 15.

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RADIO NOTE BOOK

THE CBS SCHOOL OF THE AIR (Mons. through Fris., 5:00 to 5:30 p.m., EST) marks its 17th consecutive year on the Columbia network with a new format this season for the Monday and Friday series. The two new programs are World Neighbors, to stress United Nations' ties; Opinion, Please, incorporating veterans' outlook on world and national affairs. . . . Comedy, music, and drama headliners of NBC took part in the network's second annual two-day PARADE OF STARS, aired Oct. 13 with an hour B/C, and Oct. 14 with a 90-minute program, to give dial-turners a sampling of NBC entertainment scheduled for 1946-47. . . . Nine years ago, DENNIS DAY was a newspaper carrier for the Bronx, N. Y., Home News, known to his customers as Dennis McNulty. Today he's in the plenty-thousand-a-year class with his own NBC program. . . . Highlight on CBS's FAMILY HOUR, Oct. 20, was the presentation for the first time of the principal songs from the score of the forthcoming Broadway production of the Schwartz-Gershwin musical, Park Avenue, by the entire company. . . . Station WABC changes to WCBS on Nov. 2. . . . MYRA HESS, British pianist, gave her first radio recital in this country via NBC's Telephone Hour, Oct. 28. Her first recital was sold out before she landed in U. S.

ARTURO TOSCANINI returned for tenth season with NBC Symphony Orchestra, Oct. 27, presenting a Wagner-Berlioz program. . . . JEAN SABLON, French singing star, will premiere in his own musical show on Nov. 9 via CBS (7:15 p.m., EST) in programs of both French and English songs. Orchestra composed entirely of strings with the exception of one brass, a French horn. . . . Obnoxious radio commercials must not be permitted on television, says LEONARD F. CRAMER, executive vice-president of DuMont Television, warning that sanity-shattering sales messages will spell death knell of video. . . .

THE DANCE

NEW BALLETS PREMIERED AS TWO COMPANIES VIE

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

The two ballet companies — Original Ballet Russe and Ballet Theatre—continue to carry on in their respective abodes, continue to confuse the average ticket-buyer, and, from the sizes of the audiences, apparently continue to lose financially. Even New York is not large enough to sponsor two companies simultaneously; one at a time is just about assured of financial success.

It seems that the general public is less concerned with any organization *per se* than it is by personalities or particular ballets. "Where shall I go to see Markova?" or "Where can I see the Tudor ballets?" And by this very necessity of making a choice, paradoxically enough, the season slips by and the interrogator will not have attended any performance; whereas if there is no choice of company, no questions are asked and off he goes, as there is no decision to be made. So let us hope that New York has seen the last of rival companies appearing at the same time.

Yara by Ballet Russe

Yara, a Brazilian ballet based on an original story by Guilherme de Almeida, was premiered in this country on Oct. 8, by the Ballet Russe at the "Met." Unfortunately it followed the pattern of all too many recent ballets—magnificent costumes and sets, fine musical score, and uninspired choreography. This time the interesting score was by an outstanding Brazilian composer, Francisco Mignone; scenery and costumes were by Candido Portinari. Vania Psota, the company's *maitre de ballet,* was the choreographer.

Yara is a ballet inspired by folklore of Brazil, having to do with a mythological being of that name who goes forth among the common folk to take part in their rustic festivities.

The work calls for a huge cast and is highly melodramatic — two elements which need the hand of a genius to be united effectively in choreography. The first tends to clutter up the stage and the minds of the audience, while the second usually turns out to be just plain "corn" because of the obvious implications, which is what happened in Yara.

The program opened with Les Sylphides danced by Stroganova, Stepanova, Moulin and Tupine, and closed with a version of The Blue Danube which boasts the unusual distinction of having no choreographer. Apparently it created itself, though one notices a marked resemblance to another ballet by the same name.

Sylphides, Sebastian, Black Swan and the Fantastic Symphony were offered on Oct. 14, by the same company. This time George Skibine took the male role in Sylphides and danced his solo with nice line and poise. He still hasn't recaptured the brilliance he possessed before going into the army but constant performing will undoubtedly turn the trick. Stroganova's style is a little crisp for this ballet; Stepanova is rather listless and Moulin, in the Prelude, impresses but mildly. The corps de ballet is still on the uncertain side.

Sebastian in Repertoire

Sebastian, it will be remembered, was created for the ill-fated Ballet International. It has a first rate musical score by Menotti, who has a genuine flair for the theatre. The scenery is by Oliver Smith, costumes by Milena. Edward Caton has designed the choreography for the 17th century piece.

It is the superb cast that lifts the ballet out of what could very well be melodrama at its worst. Rosella Hightower is the courtesan (the part originally danced by Viola Essen) and she handles the role with dramatic as well as technical skill. George Skibine, the handsome Prince, does the little he has to do very well. Francisco Moncion is back for the title role and it is he who really makes the ballet worth seeing. He has great dramatic power, is a fine dancer, and is here cast in a part which appears to be made to order for his unusual talents. Marjorie Tallchief and Yvonne Patterson, as the evil sisters, danced vigorously and commendably.

The Black Swan, with Hightower and Eglevsky, suffered from almost impossible tempos taken by the conductor, Mois Zlatin. In the Coda there was plenty of trouble even for dancers as fine as these two. Eglevsky had no time for his diagonal degagè pas de bourrèe preparation, though Hightower did a remarkable job of keeping up on the fouettès, probably setting a new speed record for the "Met" stage. The return of the Berlioz Fantastic Symphony was not a happy one. It definitely needs some attention from its choreographer, Massine.

Jasinsky portrayed the part of the Young Musician with sincerity as did Stepanova in the part of the Beloved, but the individuals in the ensemble were never quite certain of their directions. This is one of Massine's best symphonic creations and it certainly is deserving of some extra rehearsal time.

Ballet Theatre Overstuffs Giselle

Revisiting Ballet Theatre on Oct. 15, we found a newly decorated Giselle. This turned out to be one of those affairs which prompted only one thought on the part of the observer. Why? The costumes for Giselle, with a few minor changes from time to time, have been serving adequately for the last 100 years, so what was the reason for burdening the dancers with uncomfortable, unbecoming ones? The sets, too are rather vulgar, in addition to crowding the stage unnecessarily. In fact the second act drop looked like a picture postcard of "Moon over Miami." To Eugene Berman falls the honors, or dishonors, of this silly but most costly excursion (production costs have been rumored at about $50,000). The whole idea seemed almost as ridiculous as, for instance, taking the Mozart D minor piano concerto and having it reorchestrated in the modern idiom.

It would be unfair to discuss the merits of Alonso (Giselle), Youskevitch (Albrecht) and Kaye (Myrtha), in this particular performance, for it was apparent that they were unduly handicapped. That is not to say that they did not turn in adequate performances, but they will undoubtedly do a lot better when sensibly costumed. The corps de ballet, to a certain degree, met their challenge.

According to the program notes, the choreography is after Coralli, but it is pretty close to what we have been seeing for the last several years, with the exception of the final scene, when Albrecht tenderly tucks Giselle into a grave, which impresses as a silly touch. A bang-up performance of Interplay closed the program.

Ballet Russe Revives Prodigal Son and Mute Wife

At the Ballet Russe, on Oct. 17, four novelties were given—Sebastian, Prodigal Son, Mute Wife, and Camille. Prodigal Son hasn't been seen here for many years. It is a Lichine ballet set to music by Prokofieff, with scenery and costumes by Georges Rouault. It, too, needs some attention by its choreographer. Jasinsky was quite convincing in the title role; MacKenzie and Tupine played the parts of his two companions with plenty of spirit but Stepanova made a poor substitute for a siren. The second scene, in which she appears, is weak on many counts and needs a good bit of fixing.

Mute Wife is a charming little ballet; like Sebastian, it is from the Ballet International. Antonia Cobos, the choreographer, is fascinating in the part of the wife, but one wishes she would give the other characters more to do. The opening dance of the four maids could have been developed further; and Skibine, as the husband, too, might have had more opportunity. Moncion does the best he can with the role of the doctor. The music is from Paganini's Perpetual Motion, orchestrated by Rieti, and the set and costumes are by Lebrun.

The program closed with Camille. It has been improved greatly since the opening night, but the choreography is still not strong enough for the plot, for Markova's and Dolin's gifts, or for the elaborate *décor* and costumes of Beaton.

Tudor and Alonso Evening

Oct. 18 at Ballet Theatre could have been called either a Tudor evening, an Alonso evening, or both. For there were three Tudor ballets — Undertow, Judgment of Paris and Gala Performance, Alonso dancing in two of them, and the central figure in the opening ballet, Les Sylphides. The last work, incidentally, received a magnificent performance with Alonso, Fallis, Vance and Youskevitch in the solos. The timing was perfect throughout, and the dancers left nothing to be desired.

(*Continued on page* 19)

OLEG TUPINE
soars through the air as The Sun in the Brazilian ballet, Yara.

ALICIA MARKOVA and ANTON DOLIN
(At right) in the recent John Taras ballet, Camille. (Fred Fehl Photo.)

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SENTIMENTAL JOURNEY

Bartlett and Robertson Revisit Europe After Seven Years

As Told to Dr. Henry W. Levinger

ETHEL BARTLETT and RAE ROBERTSON with Yolanda Beek, godchild of Miss Bartlett, in the garden of the child's father, J. Beek, concert manager, in Holland.

Returned from a tour through England and Holland, where they played more than thirty concerts between May and September, after an absence of more than seven years from their homeland, Ethel Bartlett and Rae Robertson are full of excitement about their impressions. Keen observers, they have a lot to say on conditions over there and the changes which have taken place.

On their arrival in Southampton, where the Queen Mary docked, they were greeted with wild enthusiasm. "We shall never forget the journey by train to London. It was a glorious sunny afternoon," they related. "The trees were luxuriant, and the meadows covered with spring flowers looked too beautiful for words. As we approached the metropolis these lovely scenes faded into ghastly ruin and destruction. Block after block was destroyed completely. On the drive through London to our hotel in the West End, the parks looked gay in contrast to the open gaps in the streets and the shabbiness was pathetic. None of the houses had received a coat of paint for seven years!

"The most astonishing fact is, however, that the concert season is booming there all the year round and through the whole summer. In spite of hardships and a very strained food situation, people in England flock to concerts more than ever. Two reasons account for this. It is partly a heritage from war conditions, when managers arranged concerts during the long summer days as well as in the winter, so that people could get home before the blackout. But most of all it is because during the strain of war years people turned to music for spiritual consolation.

Orchestral Plenty

"In accordance with the growing demands of an ever-increasing audience the orchestral situation has taken a great turn for the better during the war. Orchestras have sprung up like mushrooms. In London alone there are nine: the London Symphony, the BBC Orchestra, the Philharmonic Orchestra, the New London Orchestra, the Philharmonia, the London International Orchestra, National Symphony Orchestra, Boyd Neel Orchestra, Royal Philharmonic Orchestra under Sir Thomas Beecham. Of these nine ensembles, the BBC Orchestra is under the baton of Sir Adrian Boult and Basil Cameron; the New London Orchestra, conducted by Alex Shirman, is sponsored by the Music Art and Drama Society. Most of the ensembles tour all over the country now and did so during the war, so that the income of an orchestral musician in London exceeds nowadays that of prewar times remarkably because of permanent employment.

"For all these orchestral concerts only one large concert hall is available: Albert Hall, with a capacity of 12,000 people. And it is sold out most of the time. The audience consists largely of young people, whereas before the war there was a preponderance of the older generation. Postwar youth shows that music has won an important place in their hearts."

Played at Albert Hall

In London Bartlett and Robertson made four orchestral appearances in the Albert Hall two under the directorship of Sir Adrian Boult, one each under Malcom Sargent and Basil Cameron. Their tour also took them to Liverpool, Manchester, Sheffield, Hull, Grimsby, Oxford, Cambridge, Brighton, Douglas, Isle of Man, and many other smaller towns. The duo-pianists also appeared with the Hallé Orchestra under John Barbirolli. This today is largely composed of young people, but under the brilliant guidance of its new conductor it is rapidly developing into an ensemble worthy of its great tradition.

"Little space is alloted to concert reviews in the British daily papers," reported the artists. "There still is a most pressing paper shortage, so that not even all the concerts can be covered. It is the best proof of the popularity of music in England that in spite of this lack of publicity the concerts are crowded all year round."

Experiences in Holland

From England Mr. and Mrs. Robertson went to Holland for concerts in The Hague and Amsterdam. They also played in Scheveningen, the charming seaside resort—the first foreign artists to appear there since the liberation with the noted Residentie Orchestra under Ignace Neumark.

Concerning their reception in the place from which a year ago the Germans dispatched their V1 and V2 bombs, they say: "The Dutch gave us a welcome never to be forgotten. When we appeared, the whole audience rose and applauded like mad! It was many minutes before we could start our concert. They have resumed, too, their charming custom of coming to concerts laden with flowers for the artists. The Dutch are cheerful, but how they have aged!"

So far, the report of our friends. A fact they did not mention, but which we learned and think should be known, is that as soon as communications were re-established, Bartlett and Robertson cabled their English and Dutch managers that they would give volunteer concert tours to raise money for relief for the people of Great Britain, Holland, France and Belgium.

Started Package Campaign

Both replied that money could buy nothing from ruined and empty shops and warehouses. The duo-pianists then estimated the possible proceeds of such a tour, withdrew that amount from their funds in hand, and distributed it among friends throughout the United States, who started sending packages early in the spring and have continued this all summer.

Similar arrangement were made with department stores in several large American cities, and the purchases sent to Bartlett and Robertson in London and to the Dutch managers, Joke and Johnny Beek of The Hague, active members of the Dutch underground during the Nazi occupation. The supplies are distributed to the needy throughout England, Scotland, and Holland, where the pianists had made their first big success.

Comestibles for Europe

Nearly all of the 25 pounds allowed to each passenger on shipboard, Mr. and Mrs. Robertson made up of nonperishable foods most needed in England. These included spaghetti, cheese, dried fruits, lemon and orange concentrate, oil (which, considering the shortage of fats, is most welcome) bouillon cubes and vegetable fats. Space was found for nylons, also, for a few friends.

After their American coast-to-coast tour, the pianists are already committed to revisit Europe next spring. They are looking forward to their concerts here with keenest anticipation, but they believe that it makes for a healthy artistic diet to play on both sides of the ocean and to comply with the audience-requirements of the two continents. As they put it: "One must go back to Europe to get balanced again."

The Adelaide Van Wey photograph on the Front Cover is by Bruno of Hollywood, N. Y. C.

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SILHOUETTES

By MARY CRAIG

CONCERNING BEAU GESTE . . .

Gesture, as used by singers on concert and opera stage, has significant effect upon interpretation, production and audience reaction. An interesting manuscript recently received is the witty and descriptive article on the Singer's Use of Gestures by Julian K. Miller of Michigan State College. The subject is discussed at length, with revealing side-lights on the whys and whims, the reasons for attempts at camouflage or emphasis, and on vocal intents reinforced by visual effects.

Writing with admirable regard for the fascinating historical data and scientific and psychiatric significance, Mr. Miller has produced definitions and feasible explanations of the "geste." Perhaps at an early date, the author will continue the development of his theme and will offer his conclusions on correct, legitimate gesture and technical methods of performance.

The subject holds degrees of usefulness equal to its pitfalls. Many earnest singers might profit by fuller knowledge of what not to do as well as by helpful hints. Two examples come to mind; the one, a widely advertised volume on song repertoire offering detailed instruction on posture, facial expression and every bodily motion evoked for song interpretation. One misguided young artist followed the advice, adhering in tiniest detail. But for all conscientious portrayal, and despite a truly lovely voice, she made a burlesque of her fine program. The other is a vibrant memory of the impresario who called to his hapless primadonna, "Throw up your hands, throw up your hands and get the applause." The which she did.

As a subject, gesture has its dangers and therein lies much of its appeal. Its effectiveness is also undeniable. What is needed is a system of flexible rules and wise directions for control.

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Singing Standards Retrogressing?

"The predominant urge for the 'popular' field of singing makes me wonder what sort of teachers will be available for singers in future years," said Dicie Howell, noted concert and oratorio artist, in discussing the prevailing tendency among youthful voice aspirants to expect immediate success in art and remuneration for their brief efforts. "There is disregard for the basic principles essential to successful singing. If today's pupils refuse to learn the fundamentals of musicianship and the culture of the classic forms, who will teach the traditions of great artistry to the next generation?"

This singer believes that voice instructors are not wholly responsible for the trend, as they are compelled to yield to the demand from students and sponsors for elimination of lengthy courses, for fast delivery into the remunerative "popular" music activities.

"Even the GIs, with exceptional opportunities for deliberate planning of careers, become impatient when one endeavors to demonstrate that 'Art is long'; despite all their experience of hours of service training to reach hard-won objectives, they are appalled if a teacher suggests that two years or more of specialized work may be necessary if they are to become outstanding vocalists."

DICIE HOWELL
(Susan Hoeller Photo.)

Miss Howell, who studied with important teachers of America and Europe and was soloist with symphony orchestras of the country under noted conductors described her own training.

"Mozart, Handel, Bach — these were the 'musts' of our training. I studied for the sheer joy of learning, of accomplishing. And the 'career' that followed came as a reward but was not my main objective."

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The soprano believes that too many people with no talent are being encouraged to attempt professional work, the lure being fabulous fortunes awaiting the successful chanters of popular song.

"It might produce a happier state of affairs and would certainly be far more satisfactory to students and teachers if more people would consider learning to sing as a cultural accomplishment, as an avocation, rather than as a quick means of attaining glamorous publicity and lavish financial returns. Today the first thing a pupil asks is 'How soon and where can I get a singing job?' And if he or she doesn't, the parents do.

ELVIRA HELAL.

The soprano will sing at the Brooklyn Academy of Music Nov. 21. The concert is a Bon Voyage arranged by friends and patrons of Miss Helal, who leaves for Italy in the near future for appearances there and in other European opera houses. Outstanding numbers of the program will be: Caro Nome (Rigoletto) by Verdi; Casta Diva (Norma), by Bellini; Carnevale di Venezia, arr. by Benedict, and two compositions by Giuseppe Creatore, Ninna-Nanna and Dear. (Photo by James Abresch.)

"The interest of many youngsters is not in *bel canto,* in classic airs or lieder. They want to be taught an effective delivery of the latest songs on the Hit Parade. They realize that there is a world of magnificent music which they have not touched—they are alert-minded and receptive—but they have no time, they want to 'get going.'

"I hope this does not sound pessimistic. My feeling is that many fine voices and exceptional gifts for great singing never come to full fruition because of the haste in presentation.

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"However, I find the majority of intelligent pupils willing to listen to the Voice of Experience, as one impudent youngster termed it! When they are really convinced of ultimate values, they will cooperate as long as it is financially possible—unfortunately few gifted young singers are adequately subsidized.

"When I found myself in the teaching field, I set up certain requirements in supplementary education for my students—piano, sight-singing, ear-training. I do not insist on languages except as much as is necessary for acceptable diction in song repertoire. Of course, there are concessions to be made; and it is a real adjustment when I close the score on the Ah, lo so aria of The Magic Flute, for example, and bend my energies towards a creditable interpretation of This Is Love or some similar ditty.

"On the other hand, a teacher cannot afford to be limited in views and outlook. One should ever be open-minded to new ideas, new methods, new music, weighing and combining these with the proven standards of centuries of splendid song."

Vivian Della Chiesa on Tour

Vivian Della Chiesa, whose popularity brings her annually a heavy schedule of concert engagements, is breaking her own record this season. The attractive lyric soprano was heard on Oct. 7 at Hofstra College, Hempstead, L. I., inaugurating the college's first series of guest artist programs; on Oct. 9 at the Atlantic City Auditorium; Oct. 16 at Portsmouth, O.; Oct. 28, at Toronto, a nation-wide broadcast over the Canadian Broadcasting Company for the Canadian Community Chest. On Nov. 1, she sings Tosca with the Pittsburgh Opera Company; Nov. 6 is heard at Richmond, Ind.; Nov. 12, at Rhode Island State College, Kingston; Nov. 26 at Washington, Pa.; Nov. 27, in Don Pasquale with the Verdi Opera Co. in Rochester, N. Y.; December 1 with the Oklahoma City Symphony in Oklahoma City; December 2 at Kansas City, Mo.; Dec. 5 at Galveston, Texas; December 13 at Toronto with the Toronto Symphony Orchestra.

Of special interest to New Yorkers is the announcement that the American-born singer, who is of Italian ancestry, will be a featured artist for the Italian Relief Benefit Concert at the Metropolitan Opera House Oct. 26.

From Films to Opera

ANNE JEFFREYS,

popular RKO film star, made her New York debut as guest artist in the Oct. 19 performance of Tosca staged by Alfredo Salmaggi at the Brooklyn Academy of Music. The soprano arrived by plane Thursday from the West Coast, where she has just completed another picture. (Photo by Ernest A. Bachrach.)

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LONDON Orchestral Highlights

By HUGH LIVERSIDGE

LONDON. — The London Philharmonic Orchestra, under George Weldon, at a Covent Garden Sunday Concert gave us the first English performance of a Besardo Suite by Hungarian composer Matyas Seiber. The work is gracious and melodious but is somewhat reminiscent of Warlock's delightful Capriol Suite.

After the interval Weldon gave us a remarkably lucid and vital reading of Sibelius Symphony No. 1.

French Orchestra in Return Visit

The Paris Conservatoire Orchestra once again took over a London Philharmonic Sunday afternoon concert. And very wisely, instead of giving us works by Elgar and Delius they concentrated on Gallic music. Debussy's Sea was the highlight of the concert. Both Charles Münch and the orchestra were in sympathy with this music.

A suite from Roussel's ballet Bacchus and Ariadne was outstanding. Franck's Symphony received a very refined treatment.

Hallé Sells Out on Tour

The 89th season of the Hallé Concerts Society has started very well. The whole of the mid-week series at Belle Vue, Manchester, is completely sold out in season tickets. John Barbirolli returned from conducting the Vienna Philharmonic at Salzburg, where he had a warm reception on Aug. 25.

The Hallé, this year increased to 80 players, made a memorable visit to Ireland between Aug. 27 and Sept. 1, giving three concerts in Belfast and two in Dublin. In Belfast Barbirolli and the orchestra attracted to its concerts the largest assembly for symphony concerts ever assembled in Northern Ireland.

A most successful tour of the West of England was undertaken with capacity houses everywhere—Cheltenham, Bath, Bristol, Swansea and Cardiff—the strings being heard to particularly good advantage in Vaughan Williams' Fantasia on a Theme of Tallis and Elgar's Introduction and Allegro in Wells Cathedral. Subscription concerts in other towns to which the Hallé is a regular visitor also show marked increase in demand for tickets. In Newcastle, Middlesborough, Hanley, Huddersfield and Halifax the entire series were sold out a few days after booking opened.

Recording Rivalry

The gramophone companies are now getting into their stride. Decca has presented a new reproducer called the Decola. To hear the new "ffrr" records on this instrument is enjoyable. The best of these are the Petrouchka discs, although those of the Amsterdam Orchestra under Van Beinum are very fine.

H. M. V. — Columbia group (in Britain they are one) have replied with a new high fidelity electrogram. Some of their records, like the Columbia ones of the City of Birmingham Orchestra, under George Weldon, are fine examples of reproduction.

Montreal Festival Events Planned

MONTREAL. — The Montreal Festivals management will present a series of chamber music concerts by the McGill String Quartet, led by Alexander Brott. A feature of these concerts will be the performances for the first time in Canada of the twelve Grand Concertos by Handel. A chamber music ensemble will join the McGill Quartet for these concerts on Nov. 1, Dec. 13, Jan. 31 and March 14.

Other events will feature guest soloists. On Nov. 22, William Masselos, young American pianist, will play in the Schumann Piano Quintet in B flat major; on January 10, Jean Beaudet, music director of the CBC, will be soloist in Florent Schmitt's Piano Quartet in B minor. The soloist for the last concert of the series, on April 4, will be Dean Douglas Clarke, in a Brahms Memorial Concert.

The Montreal Festivals will present another "first" in its coming season. It has already made arrangements to bring to Montreal on Dec. 9 and 10, the New York City Opera Company, which will present Madame Butterfly, starring Camilla Williams, and The Bartered Bride at His Majesty's Theatre.

The Montreal Festivals is also working to fulfill its promise of a full outdoor opera season at the Molson Stadium for next summer. The season will last three weeks and six popular operas will be given.

An international music festival is planned for Montreal May 1-3, 1947, it was announced at a meeting of the Quebec Provincial School Music Teachers Association. Tentative plans call for an international chorus of 4,000 voices, a band of 1,500 pieces and an international orchestra of 375.

Edouard Albion Heard

EVANSTON, ILL.—Edouard Albion, baritone, was presented by the National Opera Concerts, Oct. 18, in benefit recital for Scholarship and Promotion Work of the National Opera Association. Mr. Albion is an imposing figure whose magnificent voice and artistry were established in his opening group of songs by Sgambati, Salvatore Rosa and Hatton. Following Diaz's Benvenuto Aria, stirring for the dramatic fervor with which it was sung, closing works of Galloway, Gliere, Leoni and Grieg were given impressive interpretation. Assisting artists were Irene Walther, a coloratura soprano of remarkable gifts, and Mary Balloon, excellent pianist and accompanist. D. D.

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"Magic Finger Developer" To Be Made in U. S.

Charles T. Marsh of Vancouver, B. C., manufacturer of the Magic Finger Developer for pianists and organists, plans to make and distribute his product in the United States in the near future. Mr. Marsh invented his finger exerciser and developer in order to correct his own hand, which had sustained an injured fourth finger and later an injured thumb and wrist. The invention is designed not only to correct, but to improve the touch through proper finger action, stimulate circulation of the blood, and develop the muscles of the hand and fingers. Mr. Marsh is a graduate of the London Conservatory of Music. He has given concerts in the British capital, in California, cities of Canada and elsewhere.

Mexico Symphony on Tour

The Symphony Orchestra of Mexico, after completing its 17 weeks' series at the Palace of Fine Arts, Mexico City, under its conductor, Carlos Chavez, opened its third extended tour of that country. The special train carried a large collapsible shell to assure good acoustics in any hall of the cities visited, some of which had never heard a symphony orchestra. Between Oct. 15 and 28, visits were scheduled at Tampico, Ciudad Victoria, Monterrey (2 concerts), Nuevo Laredo, Matamores, Pedras Negras, Saltello, San Luis Petosi, Leon, Guanaguato,

Smallwood and Michel in Recital

A joint recital was given by Ethel Smallwood, soprano, and Henry Michel, bass-baritone, in Carnegie Chamber Music Hall on Oct. 18, with their teacher, Sandro Corona, at the piano. The soprano, in numbers of Purcell, Hopkinson, Arne, Faure, Delibes, Corona, Logan, Charles, Puccini and Verdi, showed a pleasing voice. Tones of admirable quality were displayed by Henry Michel in his solos, by Handel, Beethoven, Secchi, O'Hara, Charles, Taylor, Kern, Verdi and Negro Spirituals. The two joined in duets of Götze and Mozart. D. B.

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RECEIVING HONORARY DEGREES AT MacMURRAY COLLEGE CENTENNIAL. Top row, l. to r., Leon Carson, President, National Association of Teachers of Singing; Emily Taft Douglas, Member of Congress; Helen D. Bragdon, President, Lake Erie College; Lynn T. White, Jr., President, Mills College; below, Mary A. Cheek, President, Rockford College; Judith Waller, Director of Public Service, Central Division, National Broadcasting Company; President McClelland of MacMurray College; Fjeril Hess, member of Girl Scouts National organization; and Kathryn McHale, General Director, American Association of University Women.

Carson Lectures at MacMurray College

Leon Carson, president of the National Association of Teachers of Singing, delivered a lecture on The American Art-Song—A Survey, as one of the scheduled features of the recent Centennial celebration of MacMurray College, Jacksonville, Ill. Those in educational and other fields receiving honors at the Centennial Convocation, include Roswell G. Ham, president, Mt. Holyoke College; Lynn T. White, Jr., president, Mills College; and Emily Taft Douglas, member of Congress-at-large. Mr. Carson was the recipient of an honorary degree in music.

Judges Named for Piano Concerto Contest

Mario Di Cecco, conductor of the Waterbury, Conn., Philharmonic; Henry Nosco, NBC conductor; Emil Kahn, noted German conductor, and Max Friedman, Brooklyn piano pedagogue, will be the judges of the $500 contest for an American concerto for piano and orchestra launched last July by Paul Burton, personal representative for Florence Mercur, pianist. Contest will close June 30, 1947.

To date, 127 inquiries have been received in Mr. Burton's office from every part of the world, with the United States leading by 85 per cent. One came from a U.S. Navy officer stationed in Tokyo.

N. Y. Concerts

(*Continued from page* 11)

Bernice Reaser at Piano

Bernice Reaser, pianist, was heard on Oct. 18, playing works of Haydn, Schumann, Rachmaninoff, Boris Koutzen and Debussy. The artist produces a rather uneven effect. In the modern idiom, she is a brilliant interpreter, her vital, flexible tone and competent technic are the instruments of stylistic mastery. However, in the more traditional numbers, while she has still her virtues of tone and execution, she lacks color and authenticity. Her best playing was a scintillating projection of the Debussy group, Feuilles Mortes and the Children's Corner suite. D. B.

Marie Strasburger Opens Series

Intelligent singing and careful preparation marked the first of the three Saturday afternoon recitals announced by Marie Strasburger, lyric-soprano. The program for Oct. 19 included the rarely heard Scottish Airs of Beethoven; Bonnie Lassie, Highland Lassie, Sunset, Enchantress, Farewell, The Lovely Lass of Inverness. Schubert was represented by the three versions of Ellens Gesang. A Brahms group was followed by lovely Franz songs. Die Farben Helgolands, Stille Sicherheit, Durch den Wald in Mondenscheine, and Gewitternacht.

Jascha Zayde was at the piano for the singer with Hugo Fiorato, violinist and Shepard Coleman, cellist, assisting in the Beethoven numbers. M. R.

Tureck's Second

The second of Rosalyn Tureck's three all-Bach piano programs was given on Oct. 19 (afternoon), and presented the artist in the Fantasie, C minor, Capriccio on a Departing Brother, Toccata, Adagio and Fugue, C minor; Four Preludes and Fugues from the Well-Tempered Clavichord; Chromatic Fantasy and Fugue; and English Suite in G minor. The audience was most enthusiastic. M. R.

Young People's Concerts Hold Soloists' Competition

For the second successive year the Young People's Concert Committee of the New York Philharmonic-Symphony Society is announcing competitive auditions for soloists. These are open to pianists, violinists, violists and cellists who have attained the age of 12 and are under 17 years. Preliminary auditions will be held in January and February, 1947. Semi-finalists will appear in a series of 10 broadcasts on Station WQXR, New York, in the spring of 1947.

From this number, five soloists will be chosen for the 1947-48 Young People's Concert series, if an equivalent number are adjudged ready to appear as soloists with a symphony orchestra. If not, fewer will be selected. Enrollments for the auditions are being currently accepted. Announcements of the exact dates of preliminaries and finals will be made in the near future.

Last year's auditions were the first to be held by the committee in its 22-year history. This year it was felt necessary to concentrate preliminaries and finals into a three month period, which with the earlier announcement of the contest terms, is expected to result in a much heavier enrollment with the range of choice wider.

Judges in the preliminary contests will be soloists and teachers in the instruments featured in the various auditions. The judges for the air auditions will include Walter Hendl, assistant conductor of the N. Y. Philharmonic-Symphony; Leon Barzin, orchestral director of Station WQXR; Abram Chasins, music consultant of WQXR, and Mrs. Melvin E. Sawin, Chairman of the Committee. This panel will be augmented by distinguished soloists in the instrument or instruments played. The contest is open to young people in the area covered by Station WQXR, which includes New York State, New Jersey, Pennsylvania and New England.

DR. G. DE KOOS

of Concertdirectie Dr. G. de Koos, The Hague, is flying to New York on Nov. 25 for a stay until Dec. 20 at the Barbizon-Plaza. This is Dr. de Koos' first visit to this country after an absence of seven years.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Philharmonic-Symphony, Rodzinski conducting, Maggie Teyte, soprano, and Marital Singher, baritone, soloists, CH, A; Dusolina Giannini, soprano, CH, E; Frank Sheridan, pianist, TH, E; Paola, soprano, CCMH, E.

Nov. 2. Fritz Kreisler, violinist, CH, A; Philharmonic-Symphony Rodzinski conducting, Michael Rosenker, violinist, soloist, CH, E; Katherine Bacon, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Carlos Alexander, bass-baritone, TH, E; Golden Gate Quartet, TH, 11:30 p.m.

Nov. 3. Philharmonic-Symphony, Rodzinski conducting, Michael Rosenker, violinist, soloist, CH, A; Roland Hayes, tenor, CH, E; Genevieve Rowe, soprano, TH, A; New Friends of Music (Paganini Quartet, Hortense Monath, pianist), TH, 5:30 p.m.; Reah Sadowsky, pianist, TH, E; Rose King, soprano, CCMH, A.

Nov. 4. National Orchestral Association, CH, E; William Gephart, baritone, TH, E; New York City Symphony, City Center, E.

Nov. 5. Alexander Brailowsky, pianist, CH, E; Louise Meiszner, pianist, TH, E; New York City Symphony, City Center, E.

Nov. 6. Boys' Town Choir, CH, E; Leonard Pennario, pianist, TH, E; Joseph Shortmayer, tenor, TiH, E; Winnifried Tamblyn, song recital, CCMH, E.

Nov. 7. Philharmonic-Symphony, Rodzinski conducting, Leonard Rose, cellist, soloist, CH, E; John Marcellos, basso, TH, A; Norman Voelcker, pianist, TiH, E.

Nov. 8. Philharmonic-Symphony, Rodzinski conducting, Leonard Rose, cellist, soloist, CH, A; Ray Lev, pianist, CH, E; Ruth Freeman, flutist, TH, E.

Nov. 9. Philharmonic-Symphony, Rodzinski conducting, Sylvia Zaremba, pianist, CH, E; Irene Jessner, soprano, TH, A; Guiomar Novaes, pianist, and John Corigliano, violinist, TH, 5:30 p.m.; Glauco D'Attili, pianist, TH, E; folk music concert, TH, 11:30 p.m.; Jubilee Concert in honor of Ter-Oganov, Bilstein, Brenner, Fischberg, Panteleieff, TiH, E.

Nov. 10. Philharmonic-Symphony, Rodzinski conducting, Sylvia Zaremba, pianist, CH, A; Marian Anderson, contralto, CH, E; Tom Scott, folk songs, TH, A; New Friends of Music (Paganini Quartet), TH, 5:30 p.m.; Alton Jones, pianist, TH, E; Eleanor Spencer, pianist, TiH, A; Nora Norman, pianist, TiH, E.

Nov. 11. Madeleine Carabo, violinist, and Carol Robinson, pianist, TH, 5:30 p.m.; Robert Rudel, violinist, TH, E; New York City Symphony, City Center, E.

Nov. 12. Ruth Posselt, violinist, CH, E; Maria Maximovitch, soprano, TH, A; Vera Sirengelo, soprano, TH, E; Angela Militello, soprano, TiH, E; New York City Symphony, City Center, E.

Nov. 13. Boston Symphony Orchestra, CH, E; Erno Balogh, pianist, TH, E; Edith Schiller, pianist, TiH, E.

Nov. 14. Philharmonic-Symphony, Rodzinski conducting, Mischa Elman, violinist, soloist, CH, E; John Kirkpatrick, pianist, TiH, E; Lillian Fine, soprano, CCMH, E.

Nov. 15. Philharmonic-Symphony, Rodzinski conducting, Mischa Elman, violinist, soloist, CH, A; Alexander Brailowsky, pianist, CH, E; Hellmut Baerwald, pianist, TH, E; NAACC concert, TiH, E; Vladimir Elin, baritone, CCMH, E.

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THE DANCE

(Continued from page 14)

Undertow is as absorbing as ever, in spite of changes in casting. Diana Adams now takes the role originally created for Nana Gollner, and while she still is not quite as intense, she has the part well under control. Muriel Bently danced the part of Lucia Chase (Polyhymnia), and Shellie Farrell is the young bride in place of Janet Reed. Otherwise the cast is about the same, and of course, Hugh Laing is back, which is all to the good. Alonso and Eckl were never better in the parts of Ate and Voluptia, and no one has ever given the central character the impact that Laing lends.

Judgment of Paris was, as always, amusing: and so, to a lesser degree, was Gala Performance. Kaye, Alonso and Vance danced the three ballerinas. The first two are very much at home in the parts and played them to the hilt, but Vance still needs a little time before she conveys all there is in her part. Kriza partnered the French Ballerina and Tudor was subject to the whims of the Italian Ballerina. This was one of the best evenings of the season.

Conductors for the Ballet Russe were Moiz Zlatin and William McDermott, and for Ballet Theatre, Max Goberman and Ben Steinberg.

Dance News

The Hindu dancers, Nataraj Vashi and Pravini, have finally arrived and were presented socially by La Meri via an elaborate cocktail party. Some of the guests we saw were Barton Mumaw, Dwight Godwin, Walter Terry, Federico Rey, all formerly in the army and now busily engaged in adjusting themselves in their work; Mr. and Mrs. Stokely Webster (Iva Kitchell), Sally Kamin, Anatole Chujoy, and Mr. and Mrs. Rex Cooper. . . . Igor Schwezoff opened his new studios in the CBS Building on Oct. 28. He believes that the art of the dance must be directly related to modern life if it is to have the kind of vitality which makes it important and his teaching will be based on that thought. . . .

Federico Rey, former partner of Argentinita, made his first solo appearance since his discharge from the U.S. Army, at the Brooklyn Academy of Music on Oct. 16. He danced two groups, opening and closing the program. Other artists participating were Lorna Bryon, mezzo-soprano, Pablo Miquel, pianist, and Bernhardt Thall, Miss Byron's accompanist. Mr. Rey's dancing was the high spot of the program, and he had to encore just about every number. . . . Dvora Lapson gave a program on Oct. 20 at the Carnegie Chamber Music Hall. She was assisted by Ilsa Reis, soprano, Pola Kadison, pianist, and a dance group. . . . A new ballet group operating under the title of Ballet Society has been formed and will give its first performance on Nov. 20 at the Central High School of Needle Trades. The staff consists of George Balanchine, artistic director; Leon Barzin, musical director; Lew Christensen, ballet master; Lincoln Kirstein, secretary; Paul Magirel, editor of books and records; Michael Rainer, executive manager, and Jean Rosenthal, technical advisor.

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ERIC ROWTON,

tenor, now on tour with the Charles L. Wagner production of Verdi's Il Trovatore, has sung or is scheduled to sing Manrico in that work in such cities as Youngstown and Dayton, Ohio; Bloomington, Ind.; Little Rock, Chattanooga, Atlanta; Columbia, S. C.; Harrisburg, Philadelphia; Springfield, Mass., and Bridgeport, Conn. For December Mr. Rowton has been re-engaged to sing Florestan in Fidelio, produced by the Pittsburgh Opera Society. The tenor is under the management of J. H. Meyer.

Buffalo Philharmonic Lists Plans

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra under William Steinberg, will open its 11th season in Kleinhans Music Hall on Nov. 19. The main Tuesday evening subscription concerts will run through April 1. Igor Stravinsky will be guest conductor in a program of his own works on Jan. 21 and Mr. Steinberg will conduct the remaining nine concerts. In addition there will be 20 Friday evening concerts, a young people's series, out-of-town concerts and a tour.

Of about 33 works which will comprise the repertoire of the main series, more than half will constitute first Buffalo performances. Among them will be Strauss' Till Eulenspeigel; an all-Wagner program of Dec. 3, (selections from Die Walküre, The Flying Dutchman and Tannhäuser); Bruckner's Te Deum; the Verdi Requiem; Copland's Outdoor Overture; Shostakovich's Piano Concerto; Britton's Four Sea Interludes and Passaglia from Peter Grimes; Three Etudes for Orchestra by Adolf Busch; Gershwin's An American in Paris; Mahler's Song of the Earth and the whole of Mendelsohnn's Midsummer Night's Dream with women's chorus, soloists and narrator.

Soloists to be heard with the Buffalo Philharmonic this season are Jascha Heifetz and Bronislaw Huberman, violinists; Rudolf Serkin and William Steinberg, pianists. A local chorus of 200 and local soloists will participate in the Bruckner Te Deum and the Verdi Requiem. Soloists for the Mahler Song of the Earth will be announced later.

JAMES DE LA FUENTE,

pupil of Albert Spalding, made his Town Hall debut on Oct. 16, playing the "Artot" Stradivarius, owned by Mr. Spalding. Mr. De La Fuente is currently field representative of the Juilliard Graduate School, where he studied for five years as a Fellow, after completing his work at the Atlanta Conservatory of Music. (Photo by Bruno of Hollywood, N. Y.)

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CHICAGO Operatic Ovations

By ELSA BOROWSKI

CHICAGO.—Important news of the moment is the vastly improved condition of the Chicago Opera Co., which launched its season Sept. 30. The first three weeks, despite a few imperfections, happily disclosed a standard of performance that Chicagoans had long ceased to expect from our local company.

Public support has continued to mount, with sold-out performances steadily increasing in number. Most significant developments are the acquisition of a first rate orchestra, and sufficient rehearsal to insure the virtue of adequate ensemble, to which may be added the interest evoked by the engagement of a number of singers—and good ones—hitherto unknown to Chicago, as well as many established favorites.

Tristan Is Memorable

Memorable were the two performances of Tristan and Isolde, which scarcely could have been surpassed, even in the days of Chicago's most extravagant operatic expenditure, from the point of view of fine singing, intelligent stage action and exaltation of mood. Helen Traubel, the Isolde, was in magnificent voice, and with what superb artistry was its delivery colored! The role of Tristan introduced the new Swedish tenor, Set Svanholm, whose fresh, resonant voice, authoritative style and slim, manly bearing (an asset not to be discounted in a Tristan) made a definite and very favorable impression. Blanche Thebom's Brangaene well may be called a triumph, so abundant its disclosure of vocal resource and rare stage talent. Others in the cast were Wellington Ezekiel, Julius Huehn, Ralph Telasko, William Wolski, Algerd Brazis and Joseph Mordino. Erich Leinsdorf, conductor, gave an inspired reading of the score.

Tenors Vie as the Duke

The two performances of Rigoletto made way for two different tenors in the role of the Duke. Jussi Bjoerling was the first—a debonair figure, whose polished vocalism evoked great applause—and Richard Tucker, no less interesting, was the second. Previously heard in Chicago in more dramatic parts, Mr. Tucker's vocal suavity and finesse came as a welcome surprise. Otherwise the cast for the two performances remained the same—Leonard Warren repeated his immensely powerful delineation of Rigoletto, reaping ovations from the audience; Josephine Antoine was the beguiling Gilda, both in voice and stage action; and Lazzari was a masterful Sparafucile. Winifred Heckman, making her debut with the company as Maddalena, gave promise of interesting development, with a richly textured voice and attractive stage presence. Nicolas Resigno conducted.

Butterfly Revived

A welcome revival was Madame Butterfly, which has been hibernating, as far as Chicago is concerned, ever since Pearl Harbor. Beautifully prepared, the performance was an exceptionally good one in detail, with the chief laurels going to Fausto Cleva, whose dealings with the orchestra were a delight to hear. Dorothy Kirsten gave an affecting portrayal of Cio-Cio-San, although the score sometimes taxed her best vocal quality. Ferruccio Tagliavini, as Pinkerton, deepened the impression made at his debut in La Boheme that he is a real acquisition to the tenor roster. Richard Bonelli was a sympathetic Sharpless; and Evelyn Sachs and Marek Windheim were excellent respectively as Suzuki and Goro.

Novel Double Bill

The excursion into the realm of opera in English was a quasi-disappointment, however, as the cast of Menotti's Amelia Goes to the Ball—Margaret Daum, Hugh Thompson, Doris Doe, Ralph Telasko, Evelyn Novotna, Jane Pabst, Armand Tokatyan—with the exception of the last-named, showed little comprehension of style or the *esprit* urgently demanded by high comedy. Cleva conducted the delightful score. Gruenberg's Emperor Jones fared considerably better, with Lawrence Tibbett dominating the proceedings with great distinction. Pearl Primus introduced specially contrived and effective dances in the role of the Congo Witch Doctor. Erich Leinsdorf achieved commendable results as conductor.

Munsel Feted as Lucia

Patrice Munsel scored a brilliant success with the Mad Scene in Lucia, and, indeed, it was well deserved, as she has never sung here with quite the same assurance or command of flashing, cleancut fioratura. Earlier scenes still betrayed evidence of vocal unsteadiness, but apart from that defect it was an impersonation of unaffected charm. Richard Tucker, the Edgardo, showed mastery of style in some uncommonly fine singing. Lazzari, Bonelli and Mordino were other members of a good cast and Resigno conducted, albeit with some angularity of result. At the second performance of La Boheme Bjoerling made a pronounced success with his suave singing of the role of Rodolfo.

WINIFRED HECKMAN,
artist-student from the studios of Ada Paggi, made her operatic debut in the role of Maddalena in Rigoletto with the Chicago Opera Company on Oct. 5. Since winning the first prize in the Chicago Tribune Festival last year Miss Heckman has filled over thirty dates in concert and over the radio.

Symphony Gives Shostakovich 9th

Shostakovich's new Ninth Symphony was the principal attraction of the second concert of the season (Oct. 10) by the Chicago Symphony conducted by Désiré Defauw. Like all recent works by this composer, its introduction to this country has been accompanied by a fanfare of publicity such as seldom is accorded the creative efforts of other contemporary musicians. Though it is scored with Shostakovich's customary ingenuity, and cleverness, the musical material is largely reminiscent of much that he has said before, sometimes to better effect. Mozart's D major symphony was given beautiful treatment by Defauw and the orchestra—a reading of transparent clarity and flawless style. Other works on the program were an arrangement for strings of the Introduction and Allegro from Franck's quartet, and Respighi's Aria for organ and strings.

First Young People's Concert

Rudolph Ganz opened the series of Young People's concerts given by the Chicago Symphony Orchestra, Oct. 15, when, as conductor and annotator, he evoked enthusiastic applause from a sold-out house. The program comprised works by Weber, Bach, Paganini, Ganz (Strings in Variation and Brassy Prelude, drawn from the Symphonic Demonstration Pieces), and Elgar. The soloist was Ruth Tugwell, a young and more than ordinarily gifted violinist, who tossed off the Paganini D major Concerto with surprising facility and well developed musical taste.

University Chamber Series Opens

The first concert of the Chamber Music series, sponsored by the downtown branch of the University of Chicago, took place Oct. 9 at Kimball Hall. Classicism in Eighteenth and Twentieth-Century Music was the subject of the informative lecture delivered by Scott Goldthwaite. The Chicago Symphony Quartet performed, by way of illustration, Mozart's Oboe Quartet in F major, and the String Quartet, No. 4, op. 32, by Hindemith.

Highlights among Recitals

A number of interesting recitals were given during the last fortnight. Carol Brice, contralto, appeared at Orchestra Hall in a program which disclosed phenomenal vocal resources and technique, in addition to cultivated musicianship. Bomar Cramer's piano recital at Kimball Hall, managed by Howard R. Will, likewise gave evidence of musicianly taste and imaginative insight. Celeste Cole, soprano, introduced by Philruth, Inc., presented a program of unusual

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interest, although her sizable, resonant voice, still requires further development to achieve its maximum capability and the realization of her artistic aims.

Scholarship Winners Heard

The Chicago Woman's Musical Club presented the 1946 scholarship winners in an interesting recital at Kimball Hall, Oct. 16. Well schooled talent was abundantly evident in the tasteful singing of Eleanor Warner (pupil of Mme. Gardini); Daniel Danforth (Mme. Hanna Butler), who was particularly notable for exceptional diction and a baritone voice of beautiful timbre; and that of Dolores Hotten (Jane Ogden Hunter). Excellent pianistic promise was shown by Harriet Fingerhut (pupil of Clarence Eidam) and Irene Eckert (Edwin J. Gemmer).

Sonia Sharnova's Activities

Sonia Sharnova, who recently sang the High Holiday Services of Sinai Temple held at Rockefeller Memorial Chapel, also gave a program of arias and lieder late in October for the Omega chapter of S.A.I. at the Woman's City Club. Captain Stanley Conrad, baritone, student of Mme. Sharnova, opened the fall series of the Cercle Français at the Cordon Club Oct. 1 with French songs and arias.

Russian Trio Broadcasts

The Russian Trio, Nina Mesirow, pianist, Ennio Bolognini, cellist, and Fritz Siegal, violinist, will be heard this month in two recorded broadcasts—Seguidillas Gitanas, an original trio by Arbos, on the 400 Hour, WMAQ, Nov. 24, and Turina's Trio No. 2, Nov. 29, on the Symphonic Hour, over WAAF.

Fantozzi Conducts Own Group

Chicago appearances of the William Fantozzi Symphonette, in October, were for the 65th Annual National Convention of the American Federation of Labor, with John Pane-Gasser of the Chicago Opera as soloist; and on a United Nations Concert, at Mundelein Girl's College. Carol Stafford and Algerd Brazis of the Chicago opera were the assisting artists.

John Macdonald Opens Season

Fall and early winter engagements of John Macdonald include a recital at Monticello College, Alton, Ill.; featured soloist at the Choral Festival, Indianapolis, Ind.; three appearances as soloist in the Messiah, with the Kirkwood Choral Club, Kirkwood, Mo.; Hattiesburg Choral Union, Hattiesburg, Miss.; Mendelssohn Choir, Pittsburgh, Pa.; soloist in Verdi's Requiem, Grand Rapids, Mich., and with the Springfield Civic Symphony, Feb. 11. In addition to concert and oratorio activities, Mr. Macdonald has a large class in his Fine Arts Bldg. studio, two weekly radio programs, and is bass soloist at the Glencoe Union Church.

Anne de Ramus in Concert

Anne de Ramus, pianist, now under the tour direction of Philruth, Inc., will be heard in Kimball Hall recital Nov. 11. This artist has recently returned from France where she spent the summer studying with the eminent French pianist, Robert Casadesus, and was chosen by him as one of four Americans

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MILDAH POLIA,
French mezzo-soprano, in addition to her current series of lecture-recitals on French Composers at Steinway Hall, will give a vocal recital at Times Hall on Nov. 27. (Photo by Bruno of Hollywood, N. Y.)

to help reopen the Music School at Fontainebleau, France.

Students in Varied Events

Students from the Molitore Studio, represented in concert, opera, radio and church positions, are: Wilson Jones, Kimball Hall recital Oct. 27; Otto Slatinsky and Josephine Stephenson, as Escamillo and Micaela in the Universal Opera Company's forthcoming performance of Carmen; August Petkovsek, as Jenena in the Yugoslav Opera to be given under the direction of Silvio Insana; Vinette Boyce and James Gardner, re-engaged for the Chicago Opera chorus this season; and Berta Bartling, who sang during September on Opportunity Hour, WGNB, and is now on the Hymns of all Churches program. Among those holding prominent church positions are Jerry Roberts, Barbara Mansur, and Wilson Jones.

Norma Hetch Engaged as Soloist

Norma Hetch, contralto, and Naomi Cook, soprano, were featured vocalists of the Musical given recently by the Zeta Epsilon chapter of the Delta Omicron Sorority. Miss Hetch has been engaged as regular soloist of the First Baptist Church under the direction of Jacques Homier.

Shelby Nichols in Recital

Shelby Nichols, bass-baritone, well known for his appearances in leading roles with the Chicago Negro Opera Guild, on the radio, in concert and oratorio, opened his season with a recital at Wendel Phillips Auditorium Oct. 4. Mozart, Caldara, Schubert, Franz and Moussorgsky were represented on the program which closed with a group of Spirituals and one of the singers' own compositions. Mr. Nichols has a voice rich and beautiful in quality, and so well manipulated as to achieve an enviable pianissimo. Innate musicality, a fine presence, and dramatic talent which the program did not afford sufficient opportunity to exploit, contributed to the success of the concert. D. D.

Paggi's Students Score

What with Winifred Heckman making a successful debut with the Chicago Opera Company; Lida Da Valle chosen to star in Henry Weber's "Theater of the Air" and Annette Olsen making a distinct hit singing on the Career Performance for WGN and on the Opportunity program, it can truly be stated Ada Paggi is scoring heavily with her students this season!

Lida Da Valle recently was chosen twice to star in Henry Weber's Theatre of the Air. She has also been filling engagements in and out of Chicago, the most recent being in Naperville.

Annette Olsen sang this month on Career Performance on WGN and is engaged to sing late this month on the "Opportunity" program, a Frequency Modulation broadcast.

The Martinis, Lola and Bela, after a 30-week engagement in the Tavern Room of the Bismarck, have been engaged to continue their selections from operetta and opera, in the Walnut Room of the same hostelry.

Chicago Musical College in 80th Year

The Chicago Musical College, now in its 80th year, has the largest enrollment in the history of the school. Many classes are held in three or four sections. The College Symphony Orchestra, under Paul Stassevitch, meets on Monday and Wednesday evenings. Talented players not studying at the college may make application. The College Chorus, James Baar, director, is preparing Berlioz' Damnation of Faust to sing with the Chicago Symphony Orchestra some time this winter. Two opera classes are very busy under Konrad Neuger and Silvio Insana preparing for presentations in the near future. A series of lectures on Music Therapy are presented every Saturday afternoon by Esther Goet–Gilliland and are proving of interest to students and physicians alike. No further enrollments in the School of Pianoforte Technology can be accepted until May, 1947. Dealers and manufacturers throughout the country are seeking the services of students who have finished the course. R. D.

NATIONAL GUILD of PIANO TEACHERS

November Announcement

Six Town Hall programs of decided merit featuring established artists and new discoveries are being presented this winter by **Debut and Encore Concerts, Inc., New York.** Through collaboration of the Guild an artist winner of the National Fraternity of Student Musicians will be chosen for an appearance next season.

In preparation: a one-page leaflet for parents. Fraternity pins in bronze, silver, gold.

A Special Salute to **Betty Jean Davis** of Bend, Oregon (pupil of Mary Wilson Anderson) winner of Paderewski Memorial Gold Medal. Only three in the whole U. S. this year!

Wake up, America! Page 13 of Guild Yearbook lists composer-members; pages 118-164 contain publishers' announcements; and Musical Courier reviews **New Music.**

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NOTES ON NEW MUSIC
By Gustav Klemm

Songs

RIDING ALONG, by Oscar J. Fox, 50c. The well-known composer, to words by Grantland Rice, has turned out a smooth cowboy ditty, one of those plaintive, singable melodies over a gently jogging accompaniment. The vocal range isn't wide and the mood is just right. You'll be hearing it. **AU PAYS,** words and music by Augusta Holmès, 75c. The long-familiar, immensely effective marching song has been given a rather freely handled English text by Alice Matullath. Starting and ending with the rumble of distant drums, the body of the song deals with the return of the warrior to his faithless sweetheart. Carl Fischer, Inc., N. Y.

SPLENDOR AHEAD, by Glad Robinson Youse, 50c. A rather moving evocation to a text by Grace Noll Crowell that reminds us of God's daily presence as evidenced in His many manifestations. The melody is a substantial one and reaches an effective climax on top G. Ballad style. **OLD AGE,** by Albert Hay Malotte, 50c. An excellent song of real vocal beauty that captures perfectly the 17th century spirit of the familiar poem by Edmund Waller. The broadly moving, almost diatonic melody points up, over a superb accompaniment, the simple eloquence of the text which tells of the greater wisdom that comes with age. **WITH YOU,** words and music by Jane Church Porter, 50c. An appealing little ballad, two verses and two choruses. The composer's rather trite text is saved to some extent by her singable, graceful phrases and the broad vocal climax. An optional top A. **LOVE'S CALENDAR,** by Jennie Prince Black, 50c. A warmly harmonized three-page song of still another absent lover whose return is ardently desired by the singer. A top A flat at the end, *pianissimo.* Herbert L. Satterlee provided the words. G. Schirmer, Inc., N. Y.

THE DOVES, by Theodore Chanler, 50c. A deceptively simple looking song of two pages that will reveal its full excellence only at the hands of an experienced singer who can bring out all the sly charm of the text by Leonard Feeney. The soft vowel sounds, especially the recurring "Tick-i-ta coo," are matched perfectly by the unpretentious accompaniment. The harmonization reveals Mr. Chanler's customary skill. Hargail Music Press, N. Y.

MIKE'S TOOK BAD, by Victor Young, 40c. A two-page "Irish" song, for medium voice, to words by Merrick Fifield McCarthy. Mr. Young's setting is expertly harmonized and brings out all the humor of the text. An excellent encore item. **WITHOUT A PENNY,** by Vera Eakin, 50c. Without a penny in his pocket, the singer buys all sorts of gifts, a trick we can all do if we confine our purchases only to window shopping. A graceful, cross-hand accompaniment has been provided for this little encore song. The words are by Ida Tyson Wagner. Theodore Presser Co., Philadelphia, Pa.

Piano Solo

THE LITTLE SWISS CLOCK, by Floy Adele Rossman, 30c. A descriptive, dainty item in waltz rhythm that keeps the right hand running about fairly high in the treble. In D. **SHORT ROTE SOLOS,** A Set of Seven, by Kathryne Owens, 35c. With line illustrations by Valeria Yockum Curtin, these brief ventures—nearly all run eight measures—are to be used with any books or methods of pre-school, preparatory and early first grades and may be taught by rote or combined rote and reading. Single notes in both hands and words to each piece. All in G flat. J. Fischer & Bro., N. Y.

ALL THE THINGS YOU ARE, by Jerome Kern, 60c. Trude Rittman has made this not too elaborate solo piano arrangement of Kern's lovely melody, being content merely to add an unusual chord here and there. T. B. Harms Co., N. Y.

The Rising Generation
VIII

A Parisienne by birth, pretty Claudette Sorel is American by adoption and education, a pupil of Olga Samaroff with a special Juilliard Graduate scholarship. First New York recital, Town Hall, 1943. Subsequent highlights: soloist, New York Philharmonic under Ganz in Young People's Concert; appearance as winner of New York Little Symphony National Auditions, in a Beethoven concerto, Barone conducting; she also played a Mozart work under Barzin; the Prokofieff Third Concerto with Edgar Schenkman and Juilliard Orchestra; was soloist with the Rhode Island Symphony, under Francis Madeira's direction, and gave numerous recitals on NYC Keyboard Master Hours.

CLAUDETTE SOREL • Pianist • Age: 14

LOVE WALKED IN, by George Gershwin, 75c. Percy Grainger, no less, has manufactured this rather fussy solo piano transcription of one of Gershwin's finest tunes. The original sort of gets lost in the shuffle or, at least, dazed. One section makes considerable use of the "woggle," a down-under designation, no doubt, for your old friend, the tremolo. Gershwin Publishing Corp., N. Y.

Violin

PIECE IN RONDO FORM, 75c; **FUGA CANONICA,** 40c; **TWO SHORT SKETCHES** (Duettino and Allegro Giocoso), 60c, by Hugo Norden. All three of these pieces reveal the composer's sound musicianship, practicality, imagination and skill. The first is for violin solo with simple piano accompaniment while the rest are for two violins, unaccompanied, and are somewhat more difficult. Arthur P. Schmidt Co., Boston.

Books

COUNTERPOINT AND HARMONY, by Sir Edward C. Bairstow, $5. This superb treatise of 398 pages, which combines the study of both counterpoint and harmony, was first issued in 1937 and the present edition is the second. The author, who died recently, was Professor of Music at the University of Durham and his text might well serve as a model for all works of this nature. The volume covers its vast field thoroughly and in a way that makes it easy to understand why it has remained unique among its many and less brilliant companions since first it appeared. Excellent for both class and private use. The Macmillan Co., N. Y.

FAMOUS VIOLINISTS FOR YOUNG PEOPLE, by Gladys Burch, $2. It is unfortunate that more books designed for children aren't as well-executed, imaginative and completely satisfactory as this genuinely valuable volume of 227 pages by the skilled Miss Burch. Starting with the very beginning of the violin, its construction and its most noted makers, the author commences her biographical procession with Corelli and concludes it with Kreisler and Spalding. Not only splendid for youngsters, it is also a handy reference volume for any library. A. S. Barnes and Co., N. Y.

Work Book

A STUDY OUTLINE AND WORK BOOK IN THE ELEMENTS OF MUSIC, by Frank W. Hill and Roland Searight, $1. This work book serves its purpose admirably and covers its planned field thoroughly. Spirally bound, it touches on all the fundamentals and keeps questioning the student on the topic discussed. The authors urge that the book be used with actual demonstration at the piano and singing by the students. Both authors are instructors at Iowa State Teachers College. Wm. C. Brown Co., Dubuque, Iowa.

For Voice and Piano

GILBERT AND SULLIVAN, Songs for Young People, Selected and Arranged by Margaret Bush, $2.75. A handsome volume that will make an ideal gift. Running 72 pages, Miss Bush's excellent, simple arrangements include at least one song from each of the familiar G. & S. operettas. The voice line is printed in square or Gregorian notes. There is an introduction and explanatory preface to each song, all well done, by J. R. de la Torre Bueno, Jr., his information being further heightened by Erna M. Karolyi's attractive illustrations. Whittlesey House, McGraw-Hill Book Co., N. Y.

SING IN PRAISE, by Opal Wheeler; illustrated by Marjorie Torrey. E. P. Dutton & Co., N. Y., $3. A delightful volume of 19 religious songs, with a story and attractive illustrations for each one. This makes a fine Christmas gift for "children of all ages." Some of the songs included are Onward, Christian Soldiers; Rock of Ages; Abide with Me, and Fairest Lord Jesus. The pictures add an element of charm, some of them being in color.

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BRAZIL FETES VISITS OF MÜNCH AND MacMILLAN

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The Brazilian Symphony Orchestra gave several concerts under the direction of the French conductor, Charles Münch. Many works by Gallic composers were played, among which were Debussy's La Mer and Ibéria. Ravel's Suite from Daphnis et Chloé, and Pavane Pour une Infante Défunte, Roussel's Bacchus et Ariane, Fauré's Ballade and Reynaldo Hahn's Concerto for piano and orchestra (soloist, Magdalena Tagliaferro). Monique de la Bruchollerie, French pianist, was also soloist in Beethoven's Fifth Concerto. A first audition was Honegger's Symphony for Strings.

Münch's reading of the French scores was remarkable in finesse and authentic expression, the orchestra and soloist responding sympathetically. The Beethoven Concerto had some passages beautifully performed, others less convincing, however, as a whole the performance was effective. A large audience attended all the concerts, and applause was fervent.

Sir Ernest MacMillan Is Guest

Closing its series of guest conductors, the Brazilian Symphony was heard under Sir Ernest MacMillan at the Municipal Theater. Among the works performed, special mention is deserved by Enesco's Roumanian Rhapsody, Shostakovich's Fifth Symphony, Holst's The Planets, and Villa-Lobos' Caixinha de Boas-Festas. All these drew from the conductor and orchestra a careful treatment and finished interpretation.

José Palacios, Chilean pianist, was the soloist in César Franck's Variations, displaying a facile technic and correct sense of style. Arnaldo Estrela was heard in the Grieg Piano Concerto, his playing marked by technical dexterity and solid musicianship. Henryk Szering was soloist in the Mendelssohn Concerto for Violin; there was much delicacy in his performance and considerable spirit and dash in the brilliant passages. Gyorgy Sandor was heard in Rachmaninoff's Second Concerto—an interpretation neat and precise in rhythm and dynamics. MacMillan's reading of the score was creditably negotiated. Enthusiasm was great from the public.

Opera Finale

In the Municipal Theatre revival of Puccini's La Boheme, Bidu Sayao's artistry was outstanding in every point, her lovely voice in best estate. Ferruccio Tagliavini, as Rodolfo, made splendid use of his glorious voice, sang and acted with sincere feeling. John Brownlee was a spirited Marcello. Ghita Taghi a winsome Musetta. Vaghi's Colline had songful sonority, and Roberto Galeno and Gerard Pechner completed the cast. The performance, conducted by Edoardo Guarnieri, had vitality. The huge audience gave a thunderous ovation to this most impressive event of the opera season.

Romeo and Juliet Delights

With Sayao and Charles Kullman as the fateful lovers, Gounod's Romeo and Juliet was presented The soprano offered a beautiful and moving performance. Kullman gave a fine account as Romeo, disclosing his agreeable tenor voice and acting expressively. Lorenzo Alvary as Father Laurent gave an authoritative and tasteful interpretation of his part. Martial Singher as Mercutio and Guilherme Duno the Capulet, acquitted themselves very creditably. Ercilla Barros as Stephano, and Lena Monteiro de Barros, the Gertrude, sang and acted with assurance and charm. Minor roles were well sung and acceptably acted. There were beautiful costumes and scenery and the chorus singing was accurate, Santiago Guerra the chorus master. Carlo Piccinato's stage management was to be praised. Jean Morel conducted well. A packed house applauded artists and conductor.

Forza del Destino with Milanov

Verdi's Forza del Destino brought Zinka Milanov in the title role, dominating the scene with her beautiful voice and stylistic purity, and rousing a deserved ovation after the arias Pace, mio Dio and La Vergine degli Angeli, sung with vocal warmth and technical perfection. Kurt Baum was in his best voice as Don Alvaro, and his acting was impressive. Vaghi gave a very good interpretation of Father Guardiano and Gerard Pechner was an exhilarating Melitone. Gino Bechi's singing and acting as Don Carlos was convincing. Martha Lipton as Preziosilla sang with intelligence and appeal. The chorus deserves much credit for the well balanced singing under the training of Santiago Guerra. Tino Cremagni ably conducted.

Aida Revival

Verdi's Aida was revived. Maria Caniglia as Aida was not in her best voice, but gave to the heroine much feeling and careful acting. Margaret Harshaw delineated the role of Amneris with rich tones and histrionically was good. Kurt Baum as Radames offered a finished musical interpretation, and his Celeste Aida was one of the high points of the evening. Vaghi was the sonorous Ramfis and Gino Bechi as Asmonasro made the most of his musical measures. The chorus not always accurate. The ballets, choreographed by Yuco Lindberg, had as soloist Maryla Gremo and were pleasant.

Ballo in Maschera

With Milanov as Amelia, Verdi's Un Ballo in Maschera was performed. Angelo Kuesta conducted the work with sensuousness and precision. Milanov's portrayal was very convincing, and her singing had much fervor, with beautiful pianissimos. Margaret Harshaw as Ulrica disclosed warm and opulent tones, with much interpretative artistry. As Ricardo, Kurt Baum gave a distinguished rendition. Bechi made his local debut in the role of Renato, displaying a rich voice, although one not always sure. Dramatically, he was very satisfying. Mimi Benzell was a graceful Oscar, singing with charm; and her aria, Lo sa, won much applause. Lorenzo Alvary and Alexandre de Lucchi were the impressive conspirators. Guilherme Damiani completed the cast. The chorus and ballet did not show to good advantage.

Rigoletto with Benzell

The first performance of Rigoletto this year brought Mimi Benzell in the role of Gilda, substituting at the last moment for Agnes Ayres, indisposed. Benzell gave a good rendition of her role, with good vocalism and stage presence. Bechi as Rigoletto disclosed rich, if somewhat uneven tones, and his interpretation was full of pathos. The Brazilian singers, Assis Pacheco as the Duke and Americo Basso, the Sparafucile, contributed clear and pleasant voices, acting well. Maddalena was portrayed by Ercila Quiroga with ease and assurance. Edoardo Guarnieri conducted.

With Violeta Coelho Netto de Freitas as Mimi, La Boheme was repeated. She possesses a beautiful voice of pleasing quality, but her impersonation did not carry entire conviction. The other members of the cast, with the exception of Silvio Vieira, who substituted for Brownlee as Marcello, were the same. Edoardo Guarnieri conducted.

De Basil Ballet Returns

With several performances interpolated in the opera season, the Col. De Basil Original Ballet Russe closed its series, presenting the premiere of the ballet

(*Continued on page 30*)

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LOS ANGELES Chamber Cycle

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Musical Courier Bureau
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Local records for attendance at a chamber music event have been shattered by the Budapest Quartet, which attracted audiences of 1,500 to its concerts in the Philharmonic Auditorium under the auspices of the Music Guild.

Their final two concerts were given Oct. 9 and 16, and on both occasions Josef Roismann, Edgar Ortenberg, Boris Kroyt, and Mischa Schneider evoked vociferous plaudits for the reciprocal sensitivity of their ensemble and the beauty of their interpretations.

Interest at the first event centered on the Hindemith Quartet in E flat, written last year for the Budapest group. The work retains interest with its individual treatment and skillful devices. Always pungent and sometimes acrid, the music holds a plaintive undercurrent, even in the brisk, terse opening and the wayward Scherzando, built in curvilinear lines.

The last event climaxed with the noble Schubert Quintet, Op. 163, wherein the group was augmented by able cellist Victor Gottlieb. The programs also included a Mozart Quartet in A (K. 464) and a C minor Adagio and Fugue, Brahms' lovely B flat Quartet, Op. 67, a posthumous Quartet Movement of Schubert, and the Beethoven Quartet in F, Op. 135.

Pianist Howard Wells, in his first concert since returning from three years in the Navy, gave a beautifully played program to a capacity audience in the Assistance League Playhouse on Oct. 8. A warm and luscious tone showed to advantage in the Schumann Phantasie and a well contrasted Chopin group, and nine Preludes from Scriabine's Op. 11 were delivered with interpretative artistry. Bach-Liszt, Debussy, Milhaud, Granados, and Albeniz works completed a well balanced program.

Kurenko at Van Nuys School

Maria Kurenko opened the season in San Fernando Valley with a concert in the Van Nuys High School Auditorium on Oct. 12. Her voice held appealing timbre and was skillfully controlled, while her interpretations were made with musicianly assurance. After warming with Lotti, Gluck, Haydn and Handel items, she offered a delightful French group of Hahn, Ravel, Debussy, and Paladilhe, two of Manning's delicate Sketches of Paris, and three fine artsongs of Medtner, sung in clear English. Tchaikovsky, Moussourgsky, Prokofieff, and Gretchaninoff songs rounded out the program, for which Galen Lurwick contributed piano accompaniments.

Young People's Concert

Both youngsters and oldsters enjoyed the Young People's Concert of the Burbank Symphony Orchestra in Olive Ave. Auditorium on Oct. 13. The group again demonstrated its efficiency under the firm baton of Conductor Leo Damiani, who elicited secure attacks and good instrumental balance. John Ellis officiated as narrator and made much of Kleinsiner's merry Tubby the Tuba, with Ben Porter, Sr., as a skillful soloist on the ponderous instrument. Charles Maxwell's arrangement of Ponce's Estrellita contained lovely effects. Rossini, Berlioz, Lacome, and Herbert works were also heard.

Admirers of Latin music applauded A Night In Mexico revue in the Wilshire Ebell Theater, Oct. 11. The music was largely of the night-club variety, augmented by vocal numbers by Alvarado and the Trio Janitzio.

Portland, Ore., Sunday Series Resumed

PORTLAND, ORE.—After a summer vacation, the Sunday afternoon concert series at the Art Museum under the direction of Henri Arcand has been resumed. The opening concert on Oct. 8 presented the song cycle In a Persian Garden, by Liza Lehmann, featuring four well known Portland singers.

These concerts were started during the war as a morale builder which people could attend without charge and there forget their daily troubles. The response grew to the point where it was deemed advisable to continue the events indefinitely as a vital part of the musical activity here. They were managed at first by Harold Sproul; upon leaving the city, he was succeeded by Mr. Arcand, well known pianist and musician of Portland. Under his direction the popularity of concerts grew and the standard was raised through the first class talent contracted for the events. At times when last minute emergencies have occurred, he himself has stepped in and saved the situation by performing. The series during a season attracts an audience estimated at from 15,000 to 20,000.

Such outstanding features as the Christmas Oratorio of Saint-Saens will be given during the holidays, and at Easter one of the Northwest's finest choral groups will present The Seven Last Words of Christ, by Dubois.

Mr. Arcand recently married Ruth Dudley Hurst, Portland piano teacher, prominently associated with the Portland Music Teachers Association and Oregon Federation of Music Clubs.

ERNA E. HOEFS.

Gainsborough Foundation Will Sponsor 16 Artists

The Gainsborough Foundation of California announces that it has given its sponsorship to 16 young artists for 1946-47—seven singers, seven pianists and two cellists. According to its policies, the Foundation has awarded its tuitions to talented young people without discrimination as to race or religion. Among the selectees are a Chinese lyric soprano, a Negro, and a Korean baritone. The Foundation is also presenting a series of seven concerts and several operatic performances in the Marines' Memorial Theatre in San Francisco throughout the winter months.

The foundation has asked its Eastern Committee, which includes Lily Pons, Wilfred Pelletier, Olin Downes, Aaron Copland and Ezio Pinza among its members, to select one young artist for the Memorial Theatre series.

RUSSELL BEALS,
pianist of Portland, Ore., gave a concert at the Women's Club Auditorium before a capacity audience. His numbers included works of Beethoven, Liszt, Chopin, Rachmaninoff, De Falla, Debussy. He repeated the program at Hood River, Ore.

Bantock Among Those Lost by World of Music

SIR GRANVILLE BANTOCK, 78, noted British composer, conductor and educator, died in London on Oct. 16. Born in that city, he was first intended for the Indian Civil Service, but after lessons at Trinity College of Music, entered the Royal Academy, winning the Macfarren Scholarship. He founded and edited the New Quarterly Music Review for several years and toured Britain as conductor of light operas, also visiting the U. S. on a world tour with a company. In 1896 he gave a concert of modern British composers; the next year was appointed music director of the Tower at New Brighton, where he conducted concerts; and led a program of British music at Antwerp. In 1900 he was made principal of the Birmingham and Midland Institute's school of music. From 1908 he was Professor of Music also at Birmingham University. He conducted the Liverpool Orchestral Society from 1904, inviting Sibelius to visit England as guest.

Knighted in 1930, Bantock was especially active in promoting the works of the younger British school, and trained many of them in their early days. His own works owed much to his love of the East, colorful legends and folk music. Among his best known scores were the Hebridean Symphony, and Omar Khayyam, heard at several British festivals, among a large output of pictorial and descriptive works for orchestra, chorus, and songs, Sir Granville was active as a judge in the competitive festival movement and in this capacity visited Canada in 1923 with Plunket Greene. Edinburgh University conferred an honorary Mus. D. on the composer. He married Helen von Schweitzer and they had three sons and a daughter.

CAROLINA LAZZARI, 54, contralto and voice teacher, died at the home of her mother, Mrs. Joseph Lazzari, in Stony Creek, Conn., on Oct. 17. She was a native of Milford, Mass., attended the Buckport, Me., Seminary and the Ursuline Academy in Milan, and was musically trained in New York and Italy. She sang with the Chicago Opera Company from 1917 to 1920, in leading contralto roles, and in the latter year made her debut with the Metropolitan Opera as Amneris. She toured as a concert singer, and in later years had maintained a studio for vocal instruction in the Metropolitan Opera House. Besides her mother, two sisters survive.

PAUL WEAVER, 57, head of the music department at Cornell University since 1944, died in Ithaca, N. Y., on Oct. 14. Born at Reedsburg, Wis., he studied at the University of Wisconsin and at New York University, served as director of Music at Racine College and the University of North Carolina before going to Cornell in 1929. In the last-named school he developed the music department into one of the most popular, and promoted the founding of musical extra-curricular activities choral and instrumental, in which some 500 students annually participated.

J. CHRISTOPHER MARKS, 83, composer and organist, died in New York on Oct. 13. He was born in Ireland, and sang as a child in Cork Cathedral, where his father was choirmaster-organist for 60 years. At 14 the son became an organist in that city and continued in various churches until he came to the U. S. in 1902. He was organist and choirmaster at the Church of the Heavenly Rest, New York, from 1904 to 1929, also serving as president of the National Association of Organists in 1912-13, and as director of music for the Scottish Rite Masons. Married twice, he is survived by two sons and a daughter.

JACQUES GOTTLIEB, conductor and violinist, died at the home of a sister in Brooklyn, N. Y., on Oct. 18. Born in Russia, the son of a conductor, he was brought to America as a child. He was graduated from the Institute of Musical Art, and later the Juilliard School of Music. He played as a violinist in the New York Symphony. Later Mr. Gottlieb founded his own orchestra. He conducted the Neighborhood Symphony Society at one time, and also served as district music director for the USO and Jewish Welfare Board.

MRS. IRENE DAURA SAUNDERS, mother of Richard Drake Saunders, Musical Courier's western representative, died in her Hollywood home on Oct. 14. She was the author of numerous short stories and was active for some years as a book reviewer. An able amateur pianist, she was a pupil of Max Kramm in Chicago.

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Activities of the Artists

The Society of Music and Associate Arts, Constance N. Tallarico, president, presented a program in the Hunter Alumnae Room, Hotel Woodward Annex, on Oct. 10.

The first U.S. performance of Heitor Villa-Lobos' First Piano Concerto will be given by Ellen Ballon, Canadian pianist, and the Dallas Symphony Orchestra under Antal Dorati on Dec. 29 in Dallas.

Bertram Rowe, baritone, and Grant Johannesen, pianist, gave a concert at the Brooklyn Museum on Oct. 20, which was also broadcast over WNYC. The Lucile Kellogg Studios presented Mr. Rowe.

Madeleine Carabo, violinist, in her Town Hall recital on Nov. 11, will play works by Roy Harris, Harold S. Cone and Charles E. Ives.

The first public performance in this country of Karl Weigl's Comedy Overture was given under Howard Hanson in a Symposium of American Music on Oct. 24. On Oct. 22, a first American performance was given of Mr. Weigl's Songs for Soprano and String Quartet by Barbara Troxell and the Brooklyn Chamber Music Society under Carl H. Tollefsen at the Brooklyn Academy of Music.

William Kapell has taken with him on a tour of the East, Midwest and Canada a 16-pound piano on which he practises while traveling. At the request of its inventor, Harold B. Rhodes, Mr. Kapell tested the effects of altitude and climatic changes on this piano by taking it with him on his recent 16,000-mile concert itinerary through Argentina, Uruguay and Brazil.

William Steinberg, conductor of the Buffalo Philharmonic, and Artur Rubinstein, pianist, are now recording music for a film based on Robert Schumann, produced by M-G-M, with Paul Henried and Katherine Hepburn. Music includes the Brahms Symphony No. 1, the rarely heard scenes from Schumann's Faust, op. 148, with a large chorus, the Schumann Piano Concerto, and the Liszt E flat Piano Concerto.

Reah Sadowsky, pianist, who gives a Town Hall recital on Nov. 3, will be heard over WQXR on Nov. 18 in the Chopin Concerto under Leon Barzin. On Oct. 26 she was featured on WNYC's Keyboard Masters in the radio premiere of Variations and Fugue on a Street Cry by Juan Orrego, Chilean composer now in the United States on a Guggenheim Fellowship.

Milli Adolli, soprano, sang Mimi in La Boheme with the Mascagni Opera Guild at the Community Center, on Oct. 26. Other parts were taken by Josephine Greco, Pasquale Fortunato, Luigi Comida, Carlo Monti, Loys Price, John Rust. Armando Aliberti conducted.

Robert Shilton will sing Figaro in the Pittsburgh Opera's production of Barber of Seville.

Norman Kelley saluted guests at the UN dinner held Oct. 17 in Jersey City, N. J., with songs from their native lands. Mr. Kelley's appearance was planned as a surprise for the international guests. When the toastmaster announced that no Irishman but himself had appeared in the assemblage, John Randolph Jones, young conductor of the Jersey City Philharmonic, and accompanist for Mr. Kelley, said there was one more, and introduced Mr. Kelley.

Davis Shuman, trombonist and Juilliard faculty member, gave what is believed to be the first full half-hour program of original music for trombone ever broadcast. WNYC carried the program.

Lydia Chaliapin, daughter of Feodor Chaliapin, is engaged for the faculty of the Westchester Conservatory of Music.

Hedda Ballon, pianist, has returned from her season as recitalist and teacher at Beaupre in the Berkshire and is commencing her winter schedule in her New York studios.

The St. Louis Philharmonic Orchestra will give its first concert of its 87th consecutive season on Nov. 14 under its newly appointed conductor, Stanley Chapple.

Rudolph Dunbar, Negro conductor from British Guiana, who during his activity in Europe as a war correspondent conducted a festival of orchestral music by American composers in Paris, recently arrived in New York after conducting at the Hollywood Bowl. He plans to visit Latin America, fulfilling baton engagements in Brazil, Argentina, Chile, Colombia, Panama and Cuba. In the Spring he will reappear in Paris with the Philharmonic Orchestra.

Emile Renan, tenor, has made an album of records called Fala, a children's sketch in song and narrated story about the late President's pet. Mr. Renan sings 11 of the 12 songs. The tenor is an artist-pupil of Robert Korst.

Andor Foldes, pianist, has signed a contract with E. P. Dutton & Co. to do a book on music from a virtuoso's viewpoint. His wife, Lili Foldes, is author of Two on a Continent, to be published by Dutton in February.

The first fall meeting of the Oxford Piano Teachers' Guild was held on Oct. 10 in the Carl Fischer Building.

George Reeves, pianist, has been engaged by Jennie Tourel, mezzo-soprano of the Metropolitan Opera, to play for her for the entire season, including her Town Hall recital on Dec. 8.

Tosca Tolces, pianist, gave a recital in the Bellas Artes, Mexico City, on Sept. 1.

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NEW PUBLICATIONS

A letter from Prokofieff that found its way into our hands gives a very interesting account of his musical activities. The great Russian composer is completing his Sixth Symphony and First Violin Sonata. While the sonata was conceived and sketched in 1938, the second was actually completed and became known through the performances of Szigeti and Oistrakh, while the first was still on the shelf, so to speak. However, the first promises to be much more serious than the second which has already been recorded by Columbia. The composer is also finishing a Symphonic Suite of Waltzes from the ballet, Cinderella, the opera, War and Peace, and the film, Lermontov. He has already completed Three Symphonic Suites from Cinderella and a large new scene for the opera, War and Peace. Thus, we have many new things to look forward to hearing and we trust that it will not be too long before the works are given American performances. . . .

In an effort to find interesting compositions by contemporary American composers, the Composers Press, Inc., has announced its Fifth Annual Publication Award Contest of $100, plus publication and royalty contract. The three categories are: song to a secular or sacred poem; anthem to a text suitable for Easter, for mixed chorus with organ accompaniment; quintet for flute, clarinet or French horn, violin, viola and cello. . . . T. B. Harms Company is a part of Chappell publishing firm, rather than the Music Publishers Holding Corporation, as stated in the article "What the Publishers Are Buying," which ran in the Oct. 1 issue. . . . Mark Nevin recently gave courses for teachers under the auspices of Thos. Goggan & Bro., in Houston and under the Whittle Music Co., in Dallas. A schedule of classes for teachers in the middle west will be announced by Schroeder & Gunther within the month. . . .

George Kleinsinger's Tubby the Tuba, with libretto by Paul Tripp, has been scheduled for performances this season by the Philadelphia, Burbank, Columbus, Indianapolis, and New Orleans symphony orchestras. . . . The four poems used in The Choral New Yorker, by Irving Gifford Fine, originally appeared in the New Yorker magazine. Mr. Fine is an instructor of music at Harvard.

Books

TWO WORLDS OF MUSIC, by Berta Geissmar. Creative Age Press, Inc., N. Y. $3.

During the war, this book was first published in England under the title of The Baton and the Jackboot. It aroused controversy there, and undoubtedly will here, since it deals with two conductors who are today constantly in the public eye — Furtwängler and Beecham. Dr. Geissmar was personal assistant to both: with the German in pre-Nazi and Nazi days, with Beecham during the war years.

An effort has recently been made to bring Furtwängler into the good graces of our government. This book will throw some light on his stand with the Nazis. According to the author, he was not interested in politics, and remained in Germany in the hope that he could divorce music from the events around it. Apparently he was a weak, hypersensitive man who believed the polished assurances of the Nazi government and later was disillusioned by them. That, however, did not make him leave the country like many of his equally distinguished colleagues. Dr. Geissmar pleads her case eloquently; the reader will have to draw his own conclusions.

As for Beecham, he too wanted to dissociate art from politics. He and the London Philharmonic toured Germany until 1938. Dr. Geissmar, who had to flee Germany because of her religion, accompanied the conductor on all of those tours, not without some relish She has great respect for the ability and wit of Beecham and recounts some interesting experiences with him.

MUSIC IN MEDICINE, by Sidney Licht, M.D. New England Conservatory of Music. $3.

Alexandre Tansman, in the foreword of this book, summarizes its central idea. "Listeners," he writes, "are physiologically affected by such musical characteristics as mood, intensity, pitch and rhythmical outline. . . . By eliciting a desired mood it [music] may offer the physician a method of handling disease as important as shock, and a result unobtainable in no other way."

Much has recently been made of musical therapy, and this book traces its history from prehistoric and Biblical times to present medical applications. It has been written primarily for musicians who wish to learn how they can work with physicians, and is the outgrowth of a series of lectures delivered at the New England Conservatory.

Dr. Licht points out the difference between the philosophy of esthetics and the proved psychology of music Thus, although the selection of music for patients can be handled in many ways, "the easiest and least reliable is to use the music best loved by the musician guiding the program." Choices should be based on patients' requests, with live musicians used as often as possible. There are sections devoted to the use of musical instruments for occupational therapy, for psychiatric ailments, and the part music can and can not play in the alleviation of specific mental ailments.

PAUL ROBESON, Citizen of the World, by Shirley Graham. Foreword by Carl Van Doren. Julian Messner, Inc., N. Y. $2.50.

A simple and readable life story of the noted singer, actor, and fighter for freedom that is Paul Robeson. His career is still at its peak and he is but in middle life, so that the book is a story of beginnings—and of victory over many discouragements. Miss Graham, who is herself a musician, has written a book intelligible to children. An interesting factor is the division into four "movements," named after those of a symphony. The whole is cast in a jubilant and optimistic pattern. There are some interesting photographs of the artist, particularly in his stage roles.

Miniature Score

SINFONIETTA No. 4, by George Frederick McKay. University of Washington Press, Seattle. $2.50.

Scored for 2 flutes, 2 oboes, 2 B-flat clarinets, 2 bassoons, 4 horns in F, 3 B-flat trumpets, 3 trombones, timpani, snare drum, glockenspiel and strings, this work is about 14 minutes performance time. It is in three movements, the first of which starts out with a good sturdy theme that gives way to a more lyric contrasting one, orthodox in form. The slow movement—*moderato pastorale*—creates a quiet mood and is skilfully worked out. The final movement provides necessary contrast, moves fast and has a spirited quality about it, with the woodwind section playing a heavy part in the proceedings. The work was premiered by the Seattle Symphony in 1944 under Carl Bricken and is well worth attention.

For Strings

SUITE I FROM FLORILEGIUM MUSICUM, by Georg Muffat, edited by August Rosenthal. Music Press, Inc. N. Y. Score, including piano, $2, score and 6 parts, $3.50, extra parts, 30c.

The composer was born in 1645 and died in 1704. He composed a series of orchestral suites which in many ways foreshadowed those of Bach. This one consists of an Overture, Balet, Air, Bouree, Gavotte, Menuett, and Gigue. The music is typical of pre-Bach classicism and there are many interesting harmonic relationships. It is one of the String Orchestra Series under the general direction of Louis Persinger.

Marche Miniature, from Suite No. 1, Op. 43, No. 4, by Tchaikovsky; Etude, Op. 8, No. 10, by Scriabine; Over Polar Seas, Op. 79, No 3, by Prokofieff. Russian-American Music Publishers, Inc., N. Y. Set, including score, $1.25.

The Tchaikovsky and Scriabine works have been arranged by Gregor Fittelberg while the Prokofieff piece has a David Grunes adaptation. The March Miniature is a charming little work that is not as popular as it used to be and should be ideal for amateur groups. Scriabine's Etude is slightly more difficult to play. It is melodious and lends itself well to string adaptation. The Prokofieff is the most Russian sounding of the three and it also has a slightly polyphonic treatment. It is the most complicated. Each takes anywhere from 2½ to 3 minutes to perform.

For Viola and Piano

SOLFEGGIETTO, by Carl Philipp Emanuel Bach, arr. by Primrose. Carl Fischer, Inc., N. Y. 50c.

William Primrose follows the original piano score very closely. A chordal accompaniment is given for the most part to the piano. The tempo is marked *presto leggiero*, and since the entire viola part is in arpeggios considerable skill would be necessary for a smooth legato.

For Violin and Piano

COMPOSER'S HOLIDAY, by Lukas Foss. Holbert's Cove, by Ernst Bacon. G. Schirmer, Inc. 90c and $1, respectively.

Composer's Holiday is appropriately named. It is a light frolicsome work that probably served the composer as an antidote from his more serious tasks. It is strongly rhythmic, syncopated and slightly jazzy. It also poses plenty of technical problems for the violinist.

Bacon's work is indebted to American folk atmosphere and is a solidly written agreeable violin piece with an unpretentious but well-integrated piano part.

THE MAN I LOVE, by George Gershwin, concert paraphrase by Michel Gusikoff. Harms, Inc., N. Y. 75c.

This follows the general design of most such paraphrases, opening with an introductory flourish which is supposed to set the mood for the melody when it finally makes its appearance. The violin part here is quite difficult and contains 6ths and other double stoppings as well as running scale passages and tremolos.

(*Continued on page 29*)

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BERNICE FROST SAYS . . .

EDUCATIONAL POINTS OF INTEREST

There are six or seven educational points of general interest to piano teachers everywhere—at least, this has been the experience of the writer during a recent lecture tour in cities of the midwestern, southern and eastern states. Open forums conducted at each gathering brought forth this conclusion.

To find that these points are of general interest is to know that piano teachers are alert educators, because these points include the most frequently met problems in the teaching of the piano.

However, the fact that these problems are met by every teacher brings consolation as well as self-assurance, as too often the teacher, facing these problems begins to attribute them to her own imagined inefficiency.

•

Of greatest interest was the subject of teaching reading and notation through the playing of the piano, and the universally excellent results obtained. One happy change has been the elimination of the old idea of teaching notation first—as abstract lines and spaces—and then presenting a process called reading through a "one note up and then one note down" unmusical group of notes.

Excellent results have been gained by the use of the newer ideas in developing a quick ear and eye response to direction, and a correlation of these with the keyboard feel of stepwise and skipwise progressions, all presented as a musical experience and creating a love of good music from the beginning.

Progress in all education has given us piano educational progress; and, in doing so—because it is sound—has made it necessary for us to use, from the very first lessons, music of the highest quality; instinctively to see and hear through doing, which in the final analysis is learning through doing.

As time and space permit, the other points of general interest will be discussed later in this column.

•

Bouncing Wrist

Two of my pupils have developed a manner of playing which I call "bouncing wrist," inasmuch as they play the key with a pushing motion, causing a bouncing movement of the wrist. Is this not caused by lack of finger action? I have hesitated to stress finger work, as their finger joints are weak, and I feared a stiffness would result. Have you any suggestions for correcting this? J. G.

Your diagnosis of this bouncing movement sounds logical, but you should begin soon to work on finger activity even though their joints are weak. You cannot force a child's physical development, but you can aid it to a limited degree. Take short phrases from the lesson assignment of pieces; play them many times, always softly. These may also be played silently on the table, the pupil singing as they are played, so that there will be a musical association. Finger-strengthening in the young child is a slow process and requires careful attention.

Phrasing and Rhythm

With several pupils in intermediate and early advanced grades who have been with me only about two months, I find a deplorable lack of any sense of phrasing. After trying many different ideas which brought no change in the phrasing, I selected music with short phrases, asking for a complete break between each phrase. The phrasing has improved, but the pausing between phrases has disturbed the rhythm to such an extent that the playing in each case is "choppy." How can I now gain a rhythmic flow and not lose the phrasing sense? L. Z.

Your plan of grouping phrases is excellent, but instead of adding the "pause" between phrases you should have taken the time for the "pause" from the last note of each phrase. Try this in a slow tempo, allowing no accents except on the first of each phrase. Be sure accents do not occur on the first beats of each measure. Work for a slow, flowing phrase with very definite rhythmic feel as the underlying foundation.

Scarlatti

I have been using the Longo edition of the Scarlatti Sonata in A Major, but recently a pupil brought to me an American edition. This edition indicates the crossing of the left hand over the right hand on page two in the second measure, while the Longo edition delays the crossing of the left hand over until the fourth line of the second page. Is there any particular reason for the difference as indicated in the American edition? I have always understood that the Longo edition of the Scarlatti sonatas was the best to use. S. M. C.

The Longo edition is a good edition and you cannot make a mistake by following it. We must remember, though, that there are instances where the easier way is not always the better way. This is not one of those cases, however, and you are perfectly right in teaching the Sonatas as you have been. If editorial changes do not disturb the original composition and its interpretation, it is safe to follow it accurately.

Note Spellers

For some time I have been using note spellers with pupils who did not read fluently. I had hoped this work would be helpful in teaching the names of notes and improving the sight reading. I have found no improvement through this activity, and this must mean that I have not been presenting it properly. Have you any advice for using this material? J. M. C.

My advice would be not to use note spellers at all. The result you have found was not due to your inability in the presentation of this material but to the material itself. Sight reading can only be improved by reading and playing at the same time, the playing being much more important than the reading. As for the teaching of note names through this means, it is an outmoded form of pedagogy—outmoded because experimentation has proven it to be a waste of time, since no reading result was obtained. (See the above article, "Educational Points of Interest.")

Varnay Opens 3 Opera Seasons

Astrid Varnay, soprano of the Metropolitan Opera, has opened three opera seasons this summer and fall—in Rio de Janeiro (as Isolde), San Francisco (Elsa) and Sacramento (Elsa). She also sang in Portland, Ore., and Seattle with the San Francisco Opera, interspersing her stay on the West Coast with concerts. Last month she returned East to sing in the Worcester Festival under Eugene Ormandy, giving a Wagner program including Isolde's Liebestod and Bruennhilde's Immolation scene. She then went back west to sing Elsa in Los Angeles.

UP AND DOWN THE GUILD KEYBOARD

There were 12 Young Artist Diploma Winners out of 21,442 pupils entered this year by members of the National Guild of Piano Teachers. Kathleen English, Barbara Ferdinando, Geraldine Lynch, Virginia Verdi, and Nicholas Zervas are all residents of Massachusetts. New York State has three: Alice Avakian, Mary Frances Baker, and Marjorie Newlove. South Carolina is represented by Ruth Pettus; Ohio by William Schroeder; Colorado by James Sparks; District of Columbia by Verna Wolf.

There are three Paderweski Gold Medal Winners (pupils who have won National Honors for ten years): Betty Jean Davis of Oregon; Bobby Haag of California, and Lucile Martin of Texas.

Arthur Alan Olsen, 13-year-old pupil of Theodore Bergman of Minneapolis (MacPhail School), seven times National Guild winner, was awarded first place in the Chicagoland Music Festival before 95,000 people. Competition was from 26 states, Canada and Mexico.

Indications are that Guild members from many states will attend the Paderewski Birthday Dinner given by the Leschetizky Association of America Nov. 6. The president, Mrs. Walter Golde, and many of the executive officers are Guild members.

William O'Toole has returned from a six-month 30,000 mile tour. His course was accepted as part of the California accreditization plan for teachers as given in Los Angeles. His next appearance is in Providence with the Schubert club.

Anna Shoremount was elected to a three-year term on the National Council of the American Guild of Organists.

The Guild has 175 composer members whose works range from elementary pieces to symphonies and operas. One-fifth of all compositions listed on audition programs are original American works, and a much larger number are arranged and edited by Americans. G. W.

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Juilliard Concert Series Begun

A series of 20 weekly concerts in the Juilliard Concert Hall began on Oct. 25. Through arrangement with the Municipal Broadcasting System these concerts are broadcast over WNYC and WNYC-FM. William Schuman, president of the Juilliard School of Music, states that the series presents a cross-section of the activities of the school, including concerts by the Juilliard Orchestra under Thor Johnson and Edgar Schenkman; the Juilliard Chorus directed by Robert Shaw; the Juilliard String Quartet; performances of two opera productions under Edgar Schenkman; and chamber music concerts by ensembles of Juilliard student-artist and soloists.

Peabody Awards Scholarships

BALTIMORE.—Winners of eight scholarships have been awarded by the Peabody Conservatory of Music: Three-year scholarships to W. Robert Morrison, Peabody Organ Scholarship No. 1; Diane Gowman, Tiffany Piano Scholarship, No. 1; Norman MacDonald, Peabody School Music Orchestral Scholarship, No. 1; Norris Brannstrom, Ackerman Voice Scholarship; Joseph Titelman, Peabody Double Bass Scholarship, No. 1. One year: William Smithsi, opera. One year awards: Margaret R. Denton, oboe; Evelyn Seaman, harp.

N. E. Conservatory Adds to Faculty

BOSTON.—Twelve new appointments to the faculty of the New England Conservatory of Music have been announced by Harrison Keller, acting director, as the school begins its 80th year. The appointees, who bring the number of the faculty to 105, include: Miklos Schwalb and David Barnett, pianists; Norman Jean Erdmann, soprano; Beverley H. Daily and Chester Williams, Solfege; George Faxon, organist of the Church of the Advent, Boston; Jeanne E. Tufts, dramatics; Frances Warner Hersey, English; Elaine F. Howard, psychology, sociology and study methods. To the faculty of the Popular Music School have been added Leo Grimes and Saul Skersey, piano, and Ralph Fuccillo, trumpet.

Four New Instructors for Syracuse University

SYRACUSE, N. Y.—Four appointments have been made to the faculty of the School of Music, Syracuse University, according to Dean Lemuel Dillenback. The new faculty members are John Edmunds, assistant professor of theory and composition; Lionel Nowak, assistant director of the Syracuse School of Music, also professor of piano and composition; Dr. Harwood Simmons, director of the Syracuse University Band; and Ruth Ives, soprano, instructor of singing and stage director of opera on the music school faculty.

"Special Concerts" for Oberlin

OBERLIN, O.—Special concerts not on the regular Artist Recital Series of the Oberlin Conservatory of Music include one on Oct. 24 by John Jacob Miles, ballad singer, preceded on Oct. 21 by a lecture-recital by Daniel Harris, of the conservatory voice department and a recital on Dec. 9 by Marcel Depre, organist.

IREYNE STARIKOFF, pianist, will be heard by the Chopin Society in New York on Nov. 10, playing three Preludes, Fantaisie-Impromptu, two waltzes by Chopin, Golliwog's Cakewalk by Debussy and de Falla's Fire Dance.

Re: Traubel's Teachers

The statement was made in the Oct. 1 Musical Courier that Mme. Vetta-Karst is the "first and only" voice teacher of Helen Traubel. While Mme. Vetta-Karst was the first and for some years the acknowledged vocal instructor of the Wagnerian soprano, Miss Traubel has studied with other teachers, among them the late Giuseppe Boghetti. There was, of course, no intent to detract from the merit and standing of these teachers.

Mendelssohn to Head Baltimore Institute

BALTIMORE, MD.—Felix Robert Mendelssohn, grandson of the famous composer, has been appointed principal of the Baltimore Institute of Musical Arts, it was announced by Dr. Leslie Jones, president of the school. The first unit of the conservatory, designed primarily for Negro students, is to cost $10,000 and work on it is to be started in the near future. Meanwhile, the school is occupying temporary quarters, and its full term begins Nov. 1.

For 16 years, Mr. Mendelssohn was head of the cello department at the Stern Conservatory in Berlin and is a composer. He has been a member of the Baltimore Symphony since 1942.

Hatchek to Open Tour with Concert

H. Walter Hatchek, pianist, on Nov. 18 opens a nation-wide tour as accompanist and musical director for the National Male Quartet. He accompanied Hugh Thompson in four concerts and appeared with Lucielle Browning and Gabor Carelli in early fall recitals.

Elkan Teachers Open Meetings

The Ida Elkan Piano Teachers met in the Ida Elkan Studios, Carnegie Hall, on Oct. 20 in the first of a series of monthly Sunday evening meetings. The next will be held on Nov. 17 at 8 p.m.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

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I See That

Franz C. Bornschein, member of the faculty of the Peabody Conservatory of Music, has been commissioned by Dr. Reinald Werrenrath to write a special choral composition for the Mendelssohn Club of Albany, N. Y.

•

Reah Sadowsky played six recitals of contemporary piano music at the Juilliard Summer School for Marion Bauer's lecture series.

•

The National Music Camp, at Interlochen, Mich., has plans to become a year-round college of the fine arts, according to Dr. Joseph E. Maddy, director.

•

Making his European debut in 1947 is Gualtiero Bartalini, diseur, known in America as the "one man theatre."

•

Jess Walters, American baritone, will leave for England in January to appear at Covent Garden. His roles include Escamillo in Carmen, Count di Luna in Il Trovatore and Papageno in The Magic Flute.

•

Metropolitan Guild Opens Season

The production of Mozart's Abduction from the Seraglio, to be presented this season for the first time by the "Met" is made possible by a gift from the Metropolitan Opera Guild, it was announced by General Manager Edward Johnson at the guild's first meeting of the season in Town Hall. Mr. Johnson also reported that the production would be under the direction of Emil Cooper, with Herbert Graf as stage director, new scenery by Donald Oenslager and costumes designed by Mary Percy Schenck. This will be the fourth Mozart opera to be presented by the present management. After a welcome by Lucrezia Bori, guild chairman, the meeting was taken over by Mrs. August Belmont, founder and president. Guest speaker was Lilla Belle Pitts, professor of music at Columbia University and recently appointed chairman of the Opera Committee of the Music Educators National Conference. After a report by Mrs. John DeWitt Peltz, publications director of the guild, Claramae Turner, new contralto of the Metropolitan, sang an aria from Samson et Dalila and Strauss' Caecilie, accompanied by Viola Peters.

The Season in Costa Rica

SAN JOSE, COSTA RICA.—The Orquesta Sinfonica Nacional of Costa Rica represents a group of professional and semi-professional musicians who offer an ambitious winter program of classical and contempory music. Hugo Mariani was the first conductor and concerts are given at 9 p.m. in the beautiful Teatro Nacional, a million-dollar artistic creation well worth a much larger city than San Jose. Alfredo Serrano, former assistant conductor, presides over the group of sixty musicians in the absence of Señor Mariani. Soloists during the season just drawing to a close were Ralph Lawton, pianist, from the United States, Miguel Angel Quesada, pianist; Ricardo Odnoposoff, Raul Cabezas Duffner, and Alvar Antillon, violinists.

H. M. R.

MAURICE KESSLER,
professor of violin and ensemble in the Oberlin Conservatory of Music, will conduct a performance of Handel's Messiah on Dec. 1 by the Oberlin Musical Union and the Conservatory Orchestra.

CARL M. ROEDER,
back from a summer trip which included the Berkshire Festival, a Los Angeles sojourn and a tour of the Canadian Rockies, is again teaching in his Carnegie Hall studios and in Washington, D. C., where he gives a monthly master class to teachers and pianists.

New Publications

(Continued from page 26)

EPITAPH, LET NOTHING DISTURB THEE and TO LUCASTA, ON GOING TO THE WARS, by David Diamond. Associated Music Publishers, Inc., N. Y. 60c each.

Epitaph uses a Herman Melville lyric which was "On the Grave of a Young Cavalry Officer killed in the Valley of Virginia." Let Nothing Disturb Thee is from the writing of St. Theresa of Avila (1515-1582), and To Lucasta uses the famous Lovelace poem. In all three the text is of a grave nature. Diamond writes in a rather dissonant medium but uses his harmonies to point up the words in a striking manner. All of these songs are for medium voice and all are short.

For Piano Solo

MANHATTAN JOY RIDE, 3 A.M., by Paul Sargent. G. Schirmer, Inc., N. Y. 50c and 40c, respectively.

Manhattan Joy Ride has a lyric that concerns some of the occupational hazards that motorists experience in big city traffic jams. Although this particular motorist does get out into the country for a brief spell, his wistful heart is unsatisfied. The music is programmatic in nature, with clanging chords suggesting traffic. 3 A.M. is a very short song with highly chromatic harmonies and tries to convey the quiet effect of moonlight early in the morning.

BACH ORGAN PRELUDES; transcribed by Johana and Roy Harris. Mills Music, Inc., N. Y. $1.

Here we have five Chorale Preludes, all fairly well known—Come, God, Creator, Holy Ghost; Christ Lay in the Bonds of Death; The Old Year Has Passed Away; Dearest Jesus, We Are Here; In Sweet Jubilation. The transcriptions are severe, with no attempt at a virtuosic approach but rather a faithful resolution of Bach to the keyboard. None is of great difficulty and amateur pianists should especially be interested.

MALAGA, FROM MOODS OF MODERN SPAIN, by Solito de Solis. Mills Music, Inc., N. Y. $1.

Another of the de Solis excursions into the Spanish mood. Rather conventional but in good taste. It is effectively written and the bravura octave ending would make it a good closing number.

BETSY CULP DORNAY
with her stepson, Louis Dornay, Jr., during a recent vacation visit to Holland. There she was the guest of her cousin, Julia Culp. During October Mme. Dornay re-opened her New York studios for artist-pupils of opera, radio and screen.

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Music in Brazil

(*Continued from page* 23)

Yára with music by Francisco Mignone, based on Guilherme de Almeida's story, and choreographed by Vania Psota. This ballet, whose scenery and costumes were designed by Portinari, had a beautiful interpretation by Stepanova, the Yára, Tupine, the Sun, Geneviéve Moulin, the Moon, and Vania Psota, the Mistic. As New York discovered when the work was later done there, the music is original, though based on native rhythms, and is finely orchestrated.

Recitals

Gyorgy Sandor, Hungarian pianist, was heard in several recitals at the Municipal Theater, one including only works of Liszt and Chopin. The pianist showed a sound technic with a secure background of excellent musicianship. His playing never seemed to aim at the surface appeal of a mere virtuoso, everything he played was in a pure style and with digital expertness marked by fluency of expression. He had great ovations.

At the Rex's concerts Sandor performed Tchaikovsky's Concerto No. 1 under the direction of Jose Siqueira, the orchestra giving good support to the inspired reading by the soloist.

Martha Lipton, mezzo-soprano of the Metropolitan Opera, was heard in a recital at the Municipal Theater, under the sponsorship of the Cultura Artistica. Her program comprised arias by Gluck, Mozart, and Saint-Saens, lieder and modern songs, a Negro Spiritual and a version of Saint-Saens' Danse Macabre. Miss Lipton's pleasant voice and charming presence won a greatly deserved success. Otto Jordan and Mignone gave good piano support.

Sidor Belarsky, bass, gave a song recital at the Municipal Theater, disclosing a voice of good range and fine quality, flexibility and technical skill; all his numbers were sung in the original languages, with a clear enunciation and much feeling. Belarsky also scored a great success in his recitals at Porto-Alegre, Rio Grande do Sul.

A Bach "Premiere"

Miecio Horzowski, pianist, in three recitals at the Brazilian Press Association played for the first time in Rio the forty-eight Préludes and Fugues of Bach's Well-Tempered Clavier. This extensive work had from Mr. Horszowski a superb interpretation in style, digital dexterity and intimate quality. A very appreciative audience, largely composed of pianists, attended these recitals.

The Polish violinist, Henryk Szering, was heard at the Brazilian Press Association in a recital sponsored by the Pro-Youth Association. With a firm technic and faultless intonation he performed with a beautiful tone and fine bow technic Nardini's Sonata and Mozart's Rondo, followed works of Godowsky, Brahms, Sarasate and Dinico-Heifetz. William McDermott at the piano ably partnered the soloist.

With the collaboration of a group of instrumentalists, Lais Wallace, soprano, gave a concert at the Salao Leopoldo Miguez with a program comprising Bach Cantatas, Four Beethoven Lieder, Chausson's Chanson Perpétuelle, Ravel's Chansons Madécasses, Everett Helm's Pastorale, Mignone's Solau do Desamado, Villa-Lobos' Amenina e a Cancao, and Sertaneja. Mme. Wallace's interpretation was marked with musicianship, tonal beauty and good phrasing. The instrumentalists gave a fine support.

Schubert Cycle in Sao Paulo

Henry Jolles, pianist, who has lived in Brazil for several years, where he has given many recitals and concerts, performed recently at the Muncipal Theater of Sao Paulo a cycle of five recitals of Schubert's works for piano, under the sponsorship of the Department of Cultura of that city. He soon leaves for Paris, where he will play with orchestra in a Bach-Mozart Festival next season.

"Music Week" at Argentine Embassy

A week devoted to music was organized at the Argentine Embassy in Rio, presenting musicians and dancers of that country. An evening of typical songs and dances accompanied by native instruments and costumes was given by the Hermanos Abalos. Lia Cimaglia Espinoza gave a beautiful piano recital and the soprano Clara Oyuela a fine program ranging from classic and romantic songs to Argentine composers' pieces. The String Quartet Pessina was also heard to good advantage in Schubert's "Death and the Maiden," Quartet, Villa-Lobos' Fifth Quartet, and Luis Gianneo's Quarteto Criollo No. 2.

Eastman School Opens 25th Anniversary with Symposium

STUDYING COMPOSITIONS SUBMITTED
for Eastman School Symposium of American Orchestral Music. From the left, Bernard Rogers, Dr. A. Irvine McHose, Dr. Wayne Barlow, Dr. Howard Hanson, director of the Symposium, and Edward Royce.

ROCHESTER, N. Y.—The Eastman School of Music, beginning celebration of its 25th anniversary, held its annual Fall Symposium of American Orchestral Music Oct. 21-24. As usual, Dr. Howard Hanson, Eastman School director, conducted the Eastman-Rochester Symphony Orchestra in five sessions. The Symposium is the 70th program in the Eastman's 22nd season of its American Composer series.

Sixteen native compositions, chosen from a total of 80 submitted, received first performance anywhere. They were Seth Bingham, Concerto for Organ and Orchestra; Jeanne Boyd, Symphonic Poem, Song Against Ease; Harold Brown, Divertimento for Small Orchestra; Thomas Ganning, Fantasy on a Hymn by Justin Morgan, for double string quartet and string orchestra; Leo Kraft, Symphonic Prelude; William Parks Grant, Poem for String Orchestra; Beatrice Laufer, Two Dances, Festival and Frolic; Robert Marvel, Ballet, Music for Dancing; Juan Orrego-Salas, Cantata da Navidad; Robert Palmer, K 19, An Elegy for Thomas Wolfe; Gardner Read, Threnody, for flute and orchestra; Thomas Scott, Symphony No. 1, Op. 11; William R. Ward, Lullaby for a Pinto Colt; Harold Wansborough, The Quest of Iranon; Karl Weigl, Komödienouverture; Kenneth Wright, Piece for Oboe and Strings.

Soloists included Catherine Crozier Gleason, organ; Joseph Mariano, flute; Robert Sprenkle, oboe, and Mlle. Orrego-Salas, soprano. Orrego-Salas, Chilean composer, attended the Symposium for performance of his cantata, before returning to Chile after study in America on a Fellowship provided by the State Department.

American Concert Heard in Moscow

A concert of American music was given in the large hall of the Moscow Conservatory recently, an annual event organized by VOKS, in which works of Gershwin, Siegmeister, Antheil and Copland were performed by the State Symphony Orchestra, members of the Radio Committee, Nikolai Anosov, conductor, and Alexander Tafaman, jazz band soloist. A delegation from the American Embassy attended.

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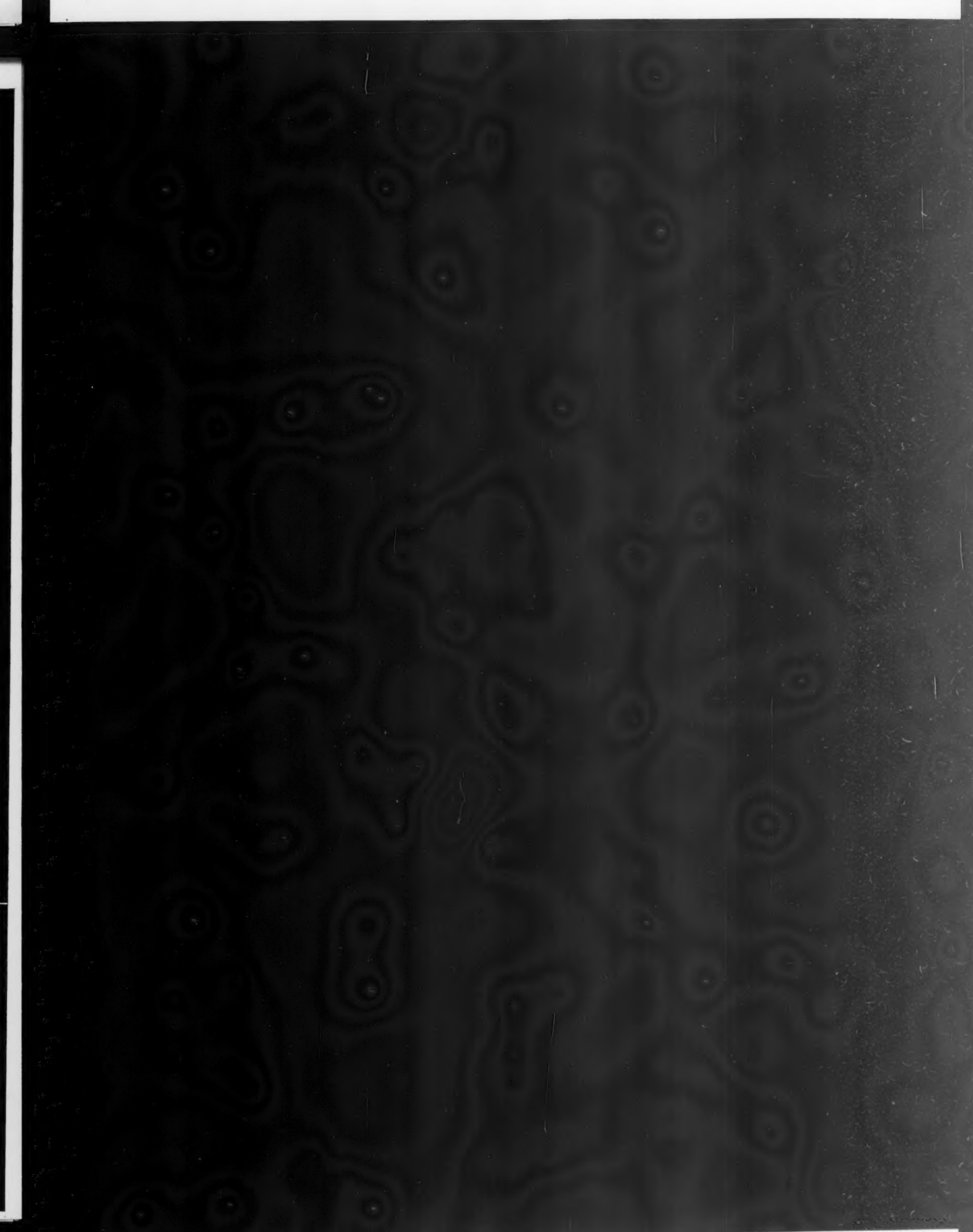
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